JUNE 1958 60 CENTS

6 dance MAGAZINE

BAMBI LINN & ROD ALEXANDER:
close-up of tv's dancing favorites
(see p. 26)

also

THE MOISEYEV CO.:
what is its appeal? (p. 30-36)

NO. 11 IN A SERIES

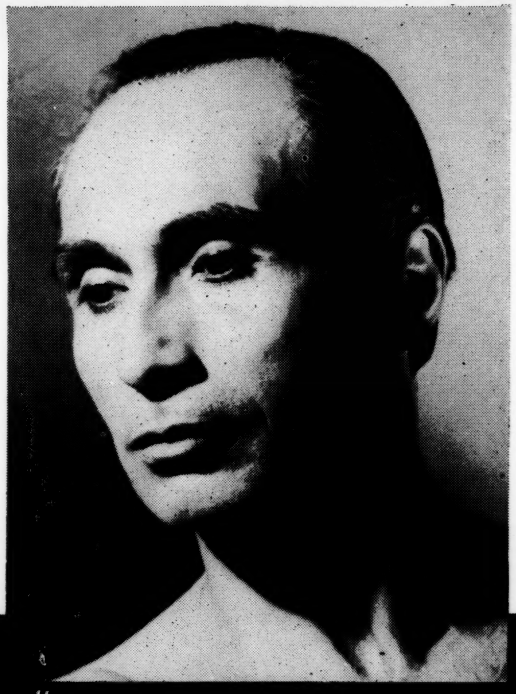
"YOUR TEACHER IS PART OF YOU..."

"I am a follower in a great American tradition"

José Limón

It is my rare good fortune to have had, and to have still, one of the great dance figures in this country as my teacher — Doris Humphrey. Like all fine teachers, she disciplined, guided, revealed, moulded and inspired. She was and is infinitely patient and formidably demanding. I often remind myself that the day I walked into her studio *I was born.* Since then... life has revolved around the things I was taught there. She has devoted most of the past ten years to the development of the José Limón Company's repertory, and superbly filled the role of Artistic Director on our recent tour of eight Western and Central European countries.* I have received so much...and still have so far to go.

*This was José Limón's second tour in cooperation with the President's Special International Program for Culture Presentations, administered by ANTA (American National Theatre and Academy) for the Department of State. His first was to South America in 1954, and was ANTA's initial presentation.



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DANCE Magazine's World-Wide Newspaper

Presstime News

"A dancer's world is the heart of man."
— Martha Graham

STILL MORE MOISEYEV PERFS.

New Yorkers can't get enough of the **Moiseyev Dance Co.** (see pp. 30-35). After the phenomenal Met season, **S. Hurok** announced 4 return dates at Madison Sq. Garden (June 20-22, with mat. also on June 22). Response was so overwhelming that 4 more Garden dates were added, June 24, 25, and mat. & eve. on June 28. Thus more than 100,000 will see the Muscovites at the Garden. Detroit, Chicago, L.A., S.F., Washington, St. Louis, Cleveland, Philadelphia and Boston report solid advance sell-outs and new box office records.

The co. appears on the Ed Sullivan Show June 29, before flying back to Moscow July 1.

ANOTHER GRAHAM FILM

Martha Graham & Co. are currently making a 30-minute sound film of Miss Graham's ballet "Appalachian Spring." Like the earlier Graham production, "A Dancer's World," the picture has been commissioned by WQED, the educational TV station in Pittsburgh. Producer-conductor Nathan Kroll of CBS-TV and Peter Glushanok are again producer and cinematographer, respectively, of the new venture. The film will 1st be circulated to educational TV stations throughout the US, and then will be available for general distribution. In the cast are Miss Graham, **Stuart Hodes, Bertram Ross, Matt Turney, Yuriko, Ethel Winter, Helen McGehee** and **Miriam Cole.**

IGLESIAS A HIT

The recently concluded 6-week engagement of **Roberto Iglesias & Co.** at the Havana Riviera Hotel was SRO every night, despite severe political disturbances in Cuba. Management of the plush new cabaret signed the co. for a 4-week season for each of the next 4 years. Now playing a month's return engagement in Puerto Rico, the Iglesias co. will dance next in Venezuela and Panama. They return to the US in Aug., for 4 perfs. at the Ravinia Festival near Chicago (Aug. 13-16), then go to the Fontainebleu Hotel in Miami, prior to an Oct.-Jan. US tour booked by Hurok.

OPEN CLASS WITH MOISEYEV

NYC area teachers have a unique opportunity to study with **Igor Moiseyev,** Director of the **Moiseyev Dance Co.,** before he returns to Moscow. He has accepted the invitation of the **Dance Teachers Guild** to conduct a master class in the basic elements of Russian regional folk dances. The lesson takes place Sun., June 22, at 10 AM in the Grand Ballroom of the Henry Hudson Hotel in NYC. The session is open to both members and non-members of the Guild. Fee is $2.50.

JACOB'S PILLOW SCHEDULE

Ted Shawn has completed the schedule of the 26th annual **Jacob's Pillow Dance Festival** at Lee, Mass.:

July 1-5: **Mia Slavenska-Andre Eglevsky; Pauline Koner & Co.; Shrimathi Gina** —July 8-12: **Tania Karina-Oleg Sabline; Donald Saddler & Co.,** with **Maria Karnilova; Lotte Goslar**—July 15-19: **Geoffrey Holder & Co.; Ram Gopal; Sahoma Tachibana**—July 22-26: **Ximenes-Vargas Spanish Ballet**—July 29-Aug. 2: **Atlanta Civic Ballet; Mata & Hari**—Aug. 5-9: **Nina Novak-George Zoritch & Irina Kovalska-Edmund Novak; Myra Kinch & Co.**—Aug. 14-16: **Irina Borowska-Alan Howard; Daniel Nagrin; Carola Goya & Matteo**—Aug. 22-23: **Nora Kaye-Erik Bruhn; Jean Cebron; Maria Dolores Garcia**—Aug. 29-30: **Barbara Fallis-Royes Fernandez; Myra Kinch & Co.,** with **Ted Shawn; Kandyan Dancers of Ceylon.**

ALONG BROADWAY

Jerome Robbins will direct, choreograph and co-produce 2 musicals for 1958-59 season: "Holiday for Henrietta," based on the French movie, and an untitled musical based on old Roman comedies. In the fall of '59 he is set to do "Gypsy," starring Ethel Merman as Gypsy Rose Lee . . . **Agnes de Mille** will choreograph the musical of "Juno and the Paycock," due on B'way in late Jan. Before that she stages the dances for "Goldilocks," which goes into rehearsal in late summer.

"My Fair Lady" dancer **Estela Aza** married pianist David Bean May 19 in NYC . . . **Chad Block** and **Carmen Alvarez** of the "West Side Story" cast were married May 14 in NYC.

H.S.P.A. NEEDS SUPPORT

Plans of the NYC Board of Education for a new 5-million-dollar Lincoln Square High School, adjacent to the planned Lincoln Center for the Performing Arts, have met with sharp opposition from those favoring the important current program of the **HS of Performing Arts.** The proposed new school, which would combine the Performing Arts school with the much larger HS of Commerce, would virtually mean the end of the present curriculum which prepares talented students for careers in dance, music and drama. Parent committees have been told that a separate Performing Arts building is not feasible, since enrollment is now around 660. Backers, contending that, if anything, the present program should be expanded rather than eliminated, are urging that protests against the merger continue to be sent to Mayor Wagner, who has already been deluged by objections to the merger plan.

AROUND NEW YORK

A concert May 13 & 14 at the B. de Rothschild Foundation included a perf. of the Bertold Brecht-Paul Hindemith "Lehrstueck." For the work, **Bertram Ross** choreographed 2 dance episodes, in which he performed with **Gene MacDonald** and **John Rawlings** . . . A photo exhibit dealing with **Jose Limon's** '57-'58 European tour is being shown through the summer at the NY Public Library, 5th Ave. and 42nd St. . . . **Gene Nelson,** when he was in NYC for the City Center's "Oklahoma!" gave a special assist to the Boys' Club of NY for their presentation of the same show at the Tompkins Square Playhouse. Choreographer was **Derrell Henline.**

The **Radio City Music Hall** has an interesting program of awarding scholarships in the theatrical arts to employees and children of employees. Of the 13 one-year grants just made, 7 were in dance and were awarded to **Delia Destian, Eleanor Reina, Joanna Crist, Elizabeth Bailley, Julia Anastasio, Roberta Perrie** and **Geri Ann Molfese.**

RYDER-FRANKEL NYC SEASON

Mark Ryder and **Emily Frankel** scheduled a 6-week NYC season for their **Dance Drama Co.,** beginning May 22, in the newly refurbished St. Marks Playhouse. A no. of the 24 ballets by leading choreographers in the co's repertoire, though performed extensively on tour, have not been seen by Manhattan audiences. Opening bill included "Rococo Variations" **(Zachary**

Solov); "Diamond Backs" **(Sophie Maslow);** "Still Point" **(Todd Bolender);** "Ballad of the False Lady," "Haunted Moments," "Play in Four Times" (Ryder-Frankel). Planned for later programs in the run are works by **Valerie Bettis, Charles Weidman** and **Hadassah.**

INTERNATIONAL NOTES

Anna Sokolow returns to Israel June 7 for a 3-month stay. She will organize courses in modern technique and choreography, and also continue her work with the **Inbal** group. She hopes further to establish a new modern dance concert group there . . . US composer Rebekah Harkness has done a ballet score, "Journey to Love," to be premiered July 1 by the **De Cuevas Co.** at the Brussels Fair. Choreographers are **John Taras, Mariemma** and **Leonide Massine** . . . **James Starbuck** is now in Europe to choreograph a new ballet for De Cuevas . . . **Marina Svetlova** leaves for Europe June 1 for a 2-month tour of Germany and Italy. **George Zoritch** heads her supporting group . . . Pfc **Norman Walker,** on leave from the May O'Donnell Co., choreographed 2 no's and is dancing in a US Army revue touring Germany.

Brendan Fitzgerald appears this month in "Oedipus Rex" at the Greek Theatre in Syracuse, Sicily. He has been guest teaching at the **Karen Marie Taft School** in Madrid . . . **Jean Babilee & Co.** tour Brazil for 5 weeks starting Aug. 22.

Ballet Guatemala, directed by Mexican dancer-choreographer **Guillermo Keys Arenas,** was enthusiastically received in its 4-perf. season in March. Because of the success, a tour of Central America was announced for the co. of 28.

IN THE NEWS

Teresa, who has been teaching in NYC since she left the **Luisillo** co., returns to dancing this summer as guest artist with **Jose Greco,** in engagements at the Carter Barron Amphitheatre in Washington, the Greek Theatre in LA, and the Lewisohn Stadium in NYC . . . Juilliard student **Jerry Bywaters,** of Dallas, has received a Fulbright Fellowship to study dance in France and Germany next season . . . Modern dancer **Coralie Hinkley,** a featured member of the **Bodenwieser Ballet** in Sydney, Australia, is studying for a year in NYC, at Juilliard with **Doris Humphrey,** and at the **Martha Graham School.** She is the 1st Australian dancer to receive a Fulbright Fellowship . . . **Sally Ray** returns this summer to Stonegate Lodge, Long Lake, NY, as folk, square and social dance leader and instructor . . . **Frank W. Howell,** honorary Sgt-at-Arms of the Dance Educators of America, died in B'klyn May 18.

INCREASE IN NEWSTAND PRICE

Effective with the May issue, DANCE Magazine's newstand rate was raised from 50c to 60c per copy. Within the near future, there will be a comparable increase in the subscription rate. You can save money by entering your new or renewal subscription now—at prevailing rates. (Renewals will be extended from date of expiration.) See coupon on page 60.

OFF-BROADWAY EVENTS

Valerie Bettis is choreographer for the Rooftop Theatre production of "Ulysses in Nightown," Padraic Colum's dramatization of a segment of the James Joyce novel, opening June 5. British film dancer **Belita** makes her NYC debut in the drama. Other dancer-actors in the cast: **Swen Swenson, Asa Bard, Eve Beck, James Payton** . . . Because the May 10 Haitian dance program of **Jean-Leon Destine & Co.** at the 92nd St. 'Y' was SRO, a repeat is planned in June . . . **Orest Sergievsky** presents his annual "Dance Varieties" June 10 at Carnegie Recital Hall. The production was seen May 18 at the Bridgeport, Conn. YWCA.

DANCE AT UTAH STATE

An impressive program of dance is announced for the summer school of Utah State U. at Logan. Teaching staff will be headed by **May O'Donnell** and **Gertrude Shurr,** assisted by members of the O'Donnell Co., who will be in residence for the 5-week term. The co., along with dance students of the workshop sessions, will be seen in productions of "Peer Gynt" and "Carousel" in the college's Greek Amphitheatre. Consultant and eastern representative for USU for dancing talent is **Dr. Rachael Dunaven Yocum,** formerly of USU, now Chairman of the Dance Dept. of the **HS of Performing Arts** in NYC.

DANCE SCENE USA

The **Champions** do a different turn this summer. **Marge** will star in a new comedy, "Hemmingway and All Those People," to be tried out the week of July 22 at the Avondale Playhouse in Indianapolis. **Gower** will direct, but not appear in the show . . . French Ballerina **Micheline Bardin** will have the dance lead in "La Perichole" at the Central City, Colo., Opera Festival June 28-July 20 and will repeat the role for 14 perfs. beginning Aug 8 at the Greek Theatre in LA . . . Princess Astrid and Prince Bertil of Sweden, visiting the St. Paul, Minn. Festival of Nations, attended a perf. of "Festival of Grapes," a Hungarian ballet choreographed by **Lorand Andahazy.**

Pittman Corry is again choreographer for the season of summer musicals at Atlanta's Theatre Under the Stars. Dancers will include **Tamara Gunsard, Karen Kreuter, Sharon Pratt, Ginger Prince, Carole Sellers, Dean Talliaferro, Sandra Jones Volkert, Caroline Wade, Herman Baker, Bob Cobine** . . . "Focus on Dance," an exhibition of paintings and sculpture by **Katrine Amory Hooper** was shown in April at Antioch College, Yellow Springs, Ohio. Subjects were derived from work of **Jan Veen,** Director, **Boston Conservatory Dance Dept.** . . . **Charles Czarny** is asst. to choreographer **Benjamin Harkarvy** in the 13-week "Toes in Tempo" TV series originating in Winnepeg over CBC-TV.

Luis Olivares and his wife **Malena Vargas** will be dance soloists this summer in St. John Terrell's production of "Happy Hunting," in Brandywine, Pa., and Lambertville and Neptune, N.J. . . . The **Maxine Munt-Alfred Brooks Co.** premiered Mr. Brooks' "Chiaroscuro" May 13 in West Chester, Pa. Supporting Miss Munt and Mr. Brooks, were **Martha Cutrufello, Richard Bull,** and **Norman Glick** . . . **Jeff Duncan** flies to Paris May 31 to join the Lido Revue, being produced by **Donn Arden** for a 3-month run beginning July 2 at the Stardust Hotel, in Las Vegas . . . The **Yurek Lazowski Dance Theatre** of NYC, with a cast of 60, presented an eve. of Polish dances and pantomimic ballet Apr. 26 in Wilkes-Barre, Pa.

Myra Kinch goes to Williamsburg, Va., June 9 to choreograph the 2 Paul Green symphonic dramas, "The Common Glory" and "The Founders." She will use 23 dancers. **Lucille Ormay** will be her asst. Afterward she goes to Jacob's Pillow, again to head the Modern Dance teaching staff and to perform with her co . . . **Michael Maule** dances, acts and—for the 1st time—sings in "Happy Hunting" this summer at St. John Terrell's Music Tent in Lambertville, NJ.

Michael Richards and **Constance Baker** were dance-featured, along with **Connie Gallo** and **Mary Boothe,** in the recent Polka Dot Playhouse prod. of "Plain and Fancy" in Bridgeport, Conn. The Richards Dance Co., headed by Mr. Richards, Miss Baker, **Armand Dube** and **Patricia Bried,** will appear this summer with the **Boston Dance Circle** at the Natick, Mass., Arts Festival . . . **Merce Cunningham** and **Carolyn Brown** gave a duet program May 21 at the U. of Pittsburgh . . . The Festival of Arts of Rosary College in Buffalo in Apr. included perf. of a dramatic poem, "Hound

CHANGE OF ADDRESS

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of Heaven," with choreography by **Seenie Rothier** . . . The **Gloria Contreras Mexican Dance Group** appeared at the recent UN Fair in Jersey City sponsored by the Collegiate Council for the UN.

REGIONAL COMPANIES

A major new regional organization, **the Northeastern Ballet Festival Association,** was born May 18 at a meeting in Scranton, Pa. Co-sponsors of the gathering were the **Scranton Ballet Guild** and the **Wilkes-Barre Ballet Guild.** Representatives of the following groups attended: **Ann Arbor Civic Ballet; Detroit City Ballet; Holiday Theatre,** Newark, NJ; **Jersey Shore Ballet Guild,** Point Pleasant Beach, NJ; **Dayton, O., Ballet Theatre; Phila. Ballet Guild; Erie, Pa., Civic Ballet; First New England Jr. Ballet Co.,** Woonsocket, RI; **Danse Concertante Co.,** Elmira, NY; **Elmira Civic Ballet; Community Ballet Co.,** Elmira, NY. A full report of the meeting will be in the July issue of DANCE Magazine.

The B'klyn Academy of Music has announced plans for a **B'klyn Civic Ballet** under the artistic direction of **Alan Banks.** Dancers interested in joining may send resumes to Mr. Banks at the Academy, 30 Lafayette St. Auditions will be held in Sept. . . . The newly organized **Jersey Shore Ballet Guild,** which draws members from NJ's Ocean and Monmouth Counties, has 4 dance teachers on its board: **Margerie Carrol Scaturchio, Ada Pourmel Haynes, Marianne Silver** and artistic director **Stella Bell Turi** . . . "Ballet '58," the May 9 & 10 programs of the **Erie, Pa., Civic Ballet Co.,** under the artistic direction of **Statia Sublette,** was made up of 4 works: "The Uninvited," "Fledermaus Figurante," "Tournament of Temperaments" and "Juke Box—Any Night." The co., founded last year, has 27 dancers from Erie, Conneaut and Cleveland.

"Giselle," Act II, was performed May 2 by the **Tampa Civic Ballet,** directed by **Alpheus Koon,** as part of the Tampa Festival of Fine Arts. Title role was danced by **Sylvia Lopez. Lester Jacobsen** was Albrecht and **Priscilla Petti** was Myrthe . . . **The Southern Ballet** of Atlanta participated with the Atlanta Symph. in a documentary film, "Symphony Across The Land," made for showings abroad, including the Brussels Fair. **Nancy Gore** was featured dancer in Creston's "Dance Overture," choreographed by **Pittman Corry.** Hollywood's **LeRoy Prinz** directed the film . . . **Ballet Society of Memphis** is forming a Junior Civic Ballet for the '58-59 season, which will offer preparatory experience for future members of the **Memphis Civic Ballet.** The jr. group will have free classes twice monthly in ballet, folk dance, pantomine, acting, makeup, Labanotation, etc. 7 members of the Memphis Civic Ballet appeared in the perfs., Apr. 22-26, of "A Midsummer Night's Dream" at Memphis State U.

NYC JUNE CALENDAR

through June, **Ryder-Frankel Dance Drama Co.;** St. Marks Playhouse

through June 15, **The Broken Date;** Adelphi Theatre

through June 13 (Mon., Weds., Fri.; 8:30), **Lyric Dance Th. of Matti Haim;** Club Cinema

May 30, 31, June 1, **High Sch. of Perf. Arts Spring Concert;** Hunter Coll. Playhouse; 8:30, 8:30, 2:30

June 16, **Alec Rubin, Aileen Passloff & Co.;** Master Institute Th.; 8:40

June 20-22, 24-25, 28 (mats. on 21 & 28), **Moiseyev Dance Co.;** Madison Square Garden.

June 22, **Ballet Americana** (formerly NY Negro Ballet), 92nd St. Y; 2:30

ON TOUR IN JUNE

MOISEYEV DANCE CO.: May 31-June 5, San Francisco; June 8, St. Louis; 10, Cleveland; 11-12, Philadelphia; 13-14, Boston; 16-18, Washington, D. C.

BALLETS DE PARIS: June 2-11, Montreal; 13-21, Washington, D. C.

Spring concert of the **Ballet Guild of Jacksonville,** Fla., directed by **Betty Hyatt Ogilivie,** included "Caprice Classique" and "The Elements," choreographed by **Wakefield Poole,** and "Sans Pitie" and "La Pomme d'Or," by Mrs. Ogilvie . . . Members of the **Civic Ballet Society of Washington, DC,** danced in the Washington Civic Opera's perfs. of "Tales of Hoffmann" May 8-10. Choreographer was **Leon Fokine.**

The **Dayton, Ohio, Ballet Theatre,** directed by **Josephine Schwarz,** has found a new performing outlet by affiliating as a junior group with the Ohio Federation of Music Clubs, (thus becoming allied also with the Nat'l Federation of Music Clubs). Their 1st such program was May 6 in Springfield under auspices of the Ohio Federation. Cost of affiliation is ten cents per member per year. Other civic ballets may obtain info about affiliation from their state orgn. or the Nat'l Federation of Music Clubs, 445 W. 23rd St. NYC.) Another of Miss Schwarz' regional co's, the **St. Margaret's Dance Group,** performed "Snow White and the 7 Dwarfs" May 2 at the Dayton Art Inst.

The **Dance Concertante Co.** of Elmira, NY, directed by **Mme. Halina,** gives its annual Dance Capades program June 14. 21 & 22. Major work will be "Les Ballets des Elements." Leading dancers: **Allyne Harris, Donna Brooks, JoAnn Baker, Tracy Everitt** and **Barbara Birch** . . . The **Phoenix, Ariz., Youth Ballet** performed May 6 in Tucson with the Tucson Symph. in a ballet, "Pueblo Bonito," based on a Navajo legend, with a score by Frederic Balazs, the orchestra's conductor. The Ballet's director, **Ruth Sussman,** was choreographer.

SCHOOLS AROUND NEW YORK

Steffi Nossen student **Judith Beatie,** winner this year of both the Nossen and the Westchester Dance Council scholarship competitions, enters Bennington College this fall as a dance major . . . Dancer-choreographer-guitarist **Juan Martinez** is giving Spanish dance classes at the Alexandro Studios . . . **Ann Hutchinson,** in connection with her Labanotation course, "The Language of Dance," presented a demonstration by 5-year-olds May 21 at the **92nd St. 'Y'** and scheduled another, in ballet, at the **School of American Ballet** on June 4 . . . Modern dancer **Jean Cebron** and Balinese dancer **Ni Rondji** will offer summer courses at the 92nd St. 'Y'.

Under the auspices of the **Dance Notation Bureau,** the **Junior Dansnotators** were given a class by **Ruthanna Boris** and heard discussions by **Ann Hutchinson, John Martin, Veronica Mlakar** and **Regina Woody** at **Dance Players Studio** on May 11 . . . **Bessie Schonberg** was choreographer for the Sarah Lawrence College production of the opera, "Draagenfoot Girl" on May 9 & 10 . . . The **Irving Burton School of Contemporary Dance** holds a summer term June 3-Aug. 23. Mr. Burton's "Child's Garden" will be premiered at a studio perf. June 2.

Dance therapist **Marian Chace** gives a lecture-workshop seminar, including field trips to mental institutions, June 9-27 at the Turtle Bay Music School . . . **Leonard Fowler** is holding summer ballet classes at Rehearsal Center . . . NYC teacher **Elizabeth Polk,** assisted by 10 students of **Malvena Taiz** from the U. of Pa., gave a lecture-demonstration on "Creative Dance for Young Children" at the recent conference in Phila. of the Amer. Assn. for Health, Phys. Ed., and Recreation.

SCHOOLS AROUND THE COUNTRY

The 2nd annual **Margaret Sear Rosenblith** scholarship competition was held in Indianapolis May 10. Judges, unable to pick a single winner, decided to divide the award between **Marina Chapman,** 15, a student of the Dance Dept. of the **Jordan College of Music** of Butler U., and **Sandra Ray,** 14, pupils of Indianapolis teacher **Margarita de Anguera.** Judges were **Robert Joffrey, Doreen Tempest, Richard Ellis** and **Mary Sue Mahan.** The scholarship is a memorial to Mrs. Rosenblith, who was killed in an auto accident in Feb. 1956. A former Sadler's Wells soloist, she had been on the teaching staff of Jordan.

Ingeborg Heuser's Ballet Center Guild of El Paso performed 4 works, May 16 & 17, at Texas Western College for the benefit of the college's music scholarship fund. They were: "The Sorcerer's Apprentice," "Pas De Dix," "Die Puppenfee" choreographed by Miss Heuser and "Birth Into A Narrow Room" choreographed by **Canio Pavone** . . . Schools in the New England area are invited to enter applicants for the 1-year scholarship to the

Ballet Theatre School in NYC being offered by the **Ballet Ass'n. of New England, Inc.,** PO Box 152, Glenbrook, Conn. . . . **Sergei Temoff Ballet School** of SF opens new & larger quarters at 3100 Fillmore St. on July 15.

The **Dance Dept. of Sullins College,** Bristol, Va., scheduled 3 ballets for its annual May Day Festival on May 30, "Rouge et Blanc," "Serenade for Strings," and "Fancy Free" (music by Gliere). Choreography is by **Besa Sklarsky,** head of the Dance Dept. . . . **Alan Banks** again heads the Dance Dept. at **Music Land,** the summer art camp located on the Bard College Campus . . . **Amun Ram** will be guest instructor in Hindu dance at the **Int'l Experimental Dance Workshop** in Corona Del Mar, Calif. July 21-Aug. 2.

The **New England Ballet Co.** students of Boston teacher **E. Virginia Williams,** appeared in 3 Boston premieres May 17 at John Hancock Hall: "Rustic Wedding," choreographed by **Leon Danielian;** "Violin Sonata," choreographed by Miss Williams; and "Spanish Impressions" by **John Duane.** An added feature on the program was the guest appearance of **Eleanor D'Antuono** of the **Ballet Russe de Monte Carlo** . . . 17-year-old **Thea Ruth Zitzner,** who has been studying ballet for 2 years at the **Skip Randall Dance Center,** Caldwell, NJ, has been selected as one of 10 Americans to study at the Royal Academy of Dramatic Art in London.

For the 4th summer, **Billie Kirpich** will direct the Dance Dept. of the **Indian Hill Music Workshop,** Stockbridge, Mass. This year's plans call for a touring group to give concerts in various resorts, schools and camps . . . In addition to classes in NYC (through June 27), **Merce Cunningham** and **Carolyn Brown** will alternately conduct a master class each Thursday during June for the **Dance Circle of Boston.** Mr. Cunningham was guest teacher at the **Genevieve Jones Studio** in Pittsburgh May 21 . . . Throughout the summer **Nina Coppola** will give daily graded classes in ballet, character and ballet & opera repertoire at the **School of Ballet de Sante Fe,** Sante Fe, NM.

Summer courses (June 15-Sept. 4) at **Dance Stages, Inc.** of the **Putnam County Playhouse,** Lake Mahopac, NY, are under the direction of **Nadia Chilkovsky.** Faculty will include Miss Chilkovsky, **Lea Dillon, Ruth Walton, Jeri Packman, Irene Marmein, Jill Miller, Osceola Archer.** Modern, ballet, ethnic, jazz, mime, dance pedagogy and Labanotation are being offered . . . **Melanie Mihalic, Julie Tavares, Rose Marie Menes, Nancy Cameron** and **Suzanne Lingo** are featured in the benefit program of **George Milenoff's Children's Ballet Theatre,** to raise funds for a ballet scholarship June 7 at the Dade County Aud. in Miami . . . Former Sadler's Wells soloist **Denis Carey** will be on the faculty of the **Gladys Hight-Claire Powell School of Dance** in Chicago. Mr. Carey has recently been teaching in Stuttgart, Germany.

Last month Norfolk, Va., paid warm tribute to a teacher of ballet and ballroom. 1958 marks Miss **Caperton Preston's** 50th anniversary as a dance instructor in that city. Miss Preston had such teachers as **Vestoff, Chalif, Ned Wayburn** and **Mary Wood Hinman.** In 1913, she took time off to go to NYC to study with the new sensation, **Vernon Castle** — at the then unheard of price of $50 a lesson.

Pupils of **Joanne's Dance Studios,** Urbana, Ill., appeared May 2 & 3 in the U. of Ill. production of "Carousel." Director of the school, **Joanne Lewis Brancucci,** and **Joe DelGado,** a U. of Ill. senior, were co-choreographers . . . **Stanley Herbortt Ballet Arts Academy** in St. Louis gives a 4-week summer course for professionals and students. The Academy's 7th annual concert was given May 18 at the American Theatre.

CHICAGO NEWS

Ruth Page choreographed a pas de deux for **Etta Buro** and **Kenneth Johnson** for the Goodman Theatre production of "The Dream." The dance takes an unusual form in that in the coda section the man and woman dance identical steps. Johnson 1st dances a difficult passage, then the same enchainements are repeated by Miss Buro. Women dancers rarely attempt these jumps, but Etta Buro has a prodigious virtuosity in this direction, though she is petite and charmingly feminine.

Donna Claypool of the U. of Ill. was in charge of that school's Orchesis program May 1 & 2. The technique demonstration was effective, but works choreographed by the coeds were quite naive. Guest soloist **Inga Weiss,** a Mary Wigman asst., danced beautifully to Mozart variations. Also guests were a group from Joliet HS, directed by **Vera Thalrose.** Their 3 no's had both choreographic form and content interest, and they danced excellently.

The **Mattison Trio (Guy Tanno, Dorothy Mathews, Dean Diggins),** currently at the Palmer House, evidently have worked hard since their last appearance here. Where they were once very good, now they are one of the best acts in the business, giving tap dance a new stature . . . The **Ellis-DuBoulay Ballet** gave a program May 5 in St. Joseph, Mich., highlighted by an outstanding perf. of the "Don Quixote" pas de deux by **Diane DeLacey** and **Steve Premis.**

Top-flight performers made the **Ballet Guild's** May 10 perf. noteworthy dancewise. Choreographically much of it was in an experimental spirit. Opener was "Dance!"—a statement of the exhiliration there is in the act of dancing—choreographed by **Phyllis Sabold.** A lyrical section danced by **Eric Braun** and Miss Sabold was a high point. Outstanding in the group were **Barbara Coyne, Kathy Howard, LaVerne Lechner, Joe Nelson, Gus Giordano, Dick Zellens** . . . **Robert Lunnon** tried something off-beat in "En Saga." The set, a clutter of backstage paraphernalia, was the setting of chaos in which a woman **(Doreen Tempest)** danced her fears and frustrations. Miss Tempest's dance ability, particularly her sustained line, is a joy even if her postures of anguish and desperation seemed superficial . . . "Myth," by **Alvin David** (he was Alvin Schulman of the Jose Limon Co.) was a strong work in the modern idiom, danced powerfully by Mr. David and **Merle Riskind,** and utilizing the atmospheric presence of young **Chris Sabold** . . . Etta Buro's 1st scene solo in "The Snow Queen" was spectacular, and she devised good dances from many characters in the work. Principals were **Ellen Gimpel, Delores Lipinski, Carol Jurisic, Joseph Kaminski, Orrin Kayan.** *Ann Barzel*

HOLLYWOOD AND LAS VEGAS

"The King and I," after a socko LA engagement, moves to SF this month. **Michiko** staged the dances (after **Jerome Robbins'** original choreography) and danced role of Eliza.

Jack Baker is staging musical no's for the new Mamie Van Doren film, "Guns, Girls and Gangsters." **Herman Boden, Mark Wilder** and **Jack Dodds** are dancfeatured . . . **Marc Platt** has been using **Susan Luckey, Bob Cole** and **Paul Reese** in TV commercials at ABC . . . Dick Cahill leaves for Paris in mid-summer to join the De Cuevas Co. . . . The popular "Polka Parade" TV dancers, **Pat Tribble, Bob Banas, Jack Claus** and **Virginia Aldridge,** directed by **Aaron Girard,** doing personal appearances in So. Calif. to celebrate their 18th month on TV.

Eugene Loring, assisted by **Barbara Bailey,** is staging several big no's for next year's "Icecapades."

The Hollywood dancers have taken over the Warner Bros. studio, which has been dead for months. "Damn Yankees" in full swing under director **Stanley Donen.** Choreographer is **Bob Fosse,** with **Pat Ferrier** assisting (and both appear in the film). The economy budget provides for 4 musical no's.

"The Spanish-American Ballet" being rehearsed by **Victor Moreno** and **Julio Torres,** with **Barbara Lloyd, Lois Ellyn, Vanya Mischvek, Sharon Rich, Gina Schong, Soya Chernova, Julio Zorres, Margo Zorres, Irene Romero, Lita Martin, Teresa, Ameilia Melita, Juan Jose,** and Mr. Moreno . . . **Tania Elg** set to star in MGM's "King Solomon's Treasures" . . . **Leona Irwin** has returned to Hollywood after staging a musical revue at Northwestern U. During her absence she was replaced by **Miriam Nelson** on the "Juke Box Jury" TV show

(Continued on Page 95)

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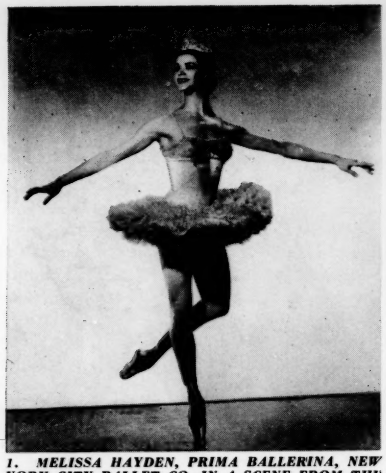

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2. NINA NOVAK, PRIMA BALLERINA OF THE BALLET RUSSE DE MONTE CARLO AS ODILE IN THE FAMOUS BLACK SWAN PAS DE DEUX.

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LOOKING AT TELEVISION

WITH ANN BARZEL

Spanish dance is consistently successful on television. Perhaps it is the Spanish dancer's concentration of intensity into a small space easily encompassed by the TV camera that makes this form so suitable for the small screen medium. Be that as it may, among the month's most agreeable dance items were José Greco on the April 20 Dinah Shore Show and the Granada Dancers on the Steve Allen Show of April 27.

Much of the enormous popularity of Greco is based on his slickness as a performer and attractiveness as a personality. This disarms the masses who are suspicious of art and antagonizes the purists who are suspicious of success. The fact is, Greco is basically and intrinsically an artist and an excellent dancer. If he has attributes that please the crowd, so much the better. His offering on the Dinah Shore Show was all masculine, including the amazing Michael Davis, a precocious child who postured and stamped in imitation of his elders.

The Granada Dancers were making their first American appearance. They are three vivacious and pretty girls and two smoldering men, who were part of the Latin mood of the Xavier Cugat-Abbe Lane presentation. Their costumes were elaborate and their *flamenco* dancing furious. The ability of the several dancers was unquestionably high and the choreography interesting. The group came on for a second number in Latin-American style, garbed in sequin-encrusted leotards, but it was the end of the show and the credit-crawl was superimposed on their fiery dance. What could be seen looked like smart music-hall style.

A note from the Fisher - Gobel Show apprises us that credit for the excellent presentation of Carmen Amaya some weeks ago goes to Jack Donahue, the show's choreographer. I'm glad to say so and also to report that Mr. Donahue's chores on the program are consistently worthy. *The Maypole Dance* on May 6 was very well arranged, even if some of it was kept as background for a screen-filling singer.

The month brought in one special show (remember way back when they were called "spectaculars"?) with an imaginative use of the dance. NBC's *Hansel and Gretel* had Red Buttons as an over-ripe Hansel and Barbara Cook bouncing as lightly as a dancer while she sang the Gretel role. Onna White staged the production and she used dance to excellent effect all through, more in styled gesture and business than in actual dances. The sandman, the assistant witches, Hansel and Gretel—all had markedly expressive dance bits punctuating their lines and songs. Harry Lee Rogers was listed as assistant choreographer, and, I presume, worked more with the actual dance numbers. One of the best of these was the children's games episode. It was quite literal, but had charm and fit perfectly into the production style. The presence in the cast of such outstanding dance talents as Shai K. Ophir and Sondra Lee added much to the performance level.

There was one unusual note in the production of *Hansel and Gretel*. Singer Rise Stevens, serving as singing narrator, did not fill the screen, while the audience caught mere glimpses of the action. We are sure the director knew of the artist's importance, yet she was superimposed on one corner of the screen and the story characters took over the rest. The day a popular singer is tucked in a corner while the dancers are given the screen we'll do something big.

A couples of decades ago a wonder-child stepped out of a dancing school, became Hollywood's brightest star, and sent a million kiddies to the nation's dancing schools. Poised and lovely, the grown-up Shirley Temple appeared on the Dinah Shore Show of May 4. In a big production number which involved a dream about toys come to life, little Shirley, a living-doll, danced exactly as she used to. There was the same little-girl quality, not too graceful and entirely radiant and happy. Choreographer Tony Charmoli was wise in evoking this quality. The other toys—including Dinah Shore, Kay Thompson and John Raitt—stomped about to "Parade of the Wooden Soldiers" and didn't seem to be at all out of place.

Ed Sullivan seems to think people do not like to look very long on any one act, so he keeps the show moving. This creates a need for many acts, and often Sullivan brings back the same performers for another three minutes a half-year later. When the returnees are Carol Haney and Peter Gennaro we are real glad. On May 4 they danced as tramps swinging along the "Sunny Side of the Street." Adding top hats and canes, they changed to a rather broad parody of elegance. Their dance was novel in that it was not a "*pas de deux* with lifts." The dancers danced the same steps in unison at a terrific pace and in that dynamic style everyone tries to imitate.

Gennaro's regular appearances on the Polly Bergen Show (NBC) is a good reason for staying in on Saturday night. His arrangements for the dancing boys who point up the Bergen glamour are good dances.

Helen Gallagher was on for a raucous few moments on the Sullivan Show of May 4, and was disappointing to those who have a memory of her as a piquant elf. There was a hardness that obscured the enchanting little girl who danced her way to stardom.

Bill Foster is getting a credit line for the choreography on Pat Boone's Thursday night shows. The only flaw, which certainly is not of his choice, is that the dances are designed to set the mood for the succeeding song, and no sooner do the dancers make the atmosphere than they are whisked out of the way and the singer takes over.

Disneyland's *Adventure in Art* on April 30 had an unexpected treat to illustrate the properties of the silhouette. The announcement said the dancers were David Lichine — then someone sneezed, and I presume the girl was Tatiana Riabouchinska. It was a filmed sequence made in the Disney studios some years ago and utilized dancers in silhouette with cartoon figures and drawn accessories. Disney was his imaginative self, and there were magical moments which combined the cartoon with the live. A burst of stars flared from the tip of a toe flung up in *grand battement*. Showers of stars spilled from the fluttering hand in *port de bras*. Cartoon creatures joined the dance, which was a classical *pas de deux*. One of the amusing phrases included finger-turns by two cartoon cherubs who hovered over the live dancers. *THE END*

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RECORDS FOR DANCE

BY ROSALYN KROKOVER

Right on the heels of the Moiseyev Dance Company's first American tour comes a disc titled *Great Russian Folk Dances* (Epic LC 3459). But for those who have been entranced with the Moiseyev Russian Folk Ballet music it is really just half a disc, for only one side is devoted to the music of the Moiseyev Company. The other offers the Hungarian States Folk Ensemble in performances of Hungarian Folk Songs and Dances. While all of the seven dances on the Russian side are drawn from the extensive Moiseyev repertoire, only three will be familiar to those who attended a performance at the Metropolitan Opera House.

This is lively music and can be enjoyed even by those who haven't seen the dancers. One detects a Russian counterpart of the Spanish *Quadro Flamenco,* and it takes no great detective to discover Khatchaturian's source. In fact, one hears the *Sabre Dance* over and over again. But it is all such fun, who cares?

The company's regular conductor, Sampson Galpérine (or Samson Galperin, depending upon which paper you read), who made such a fine impression here during the season, also is in charge of the musical proceedings on the disc. Needless to say, therefore, the music is authoritatively performed, and in addition, well recorded.

Another disc that may interest folk music enthusiasts is *Folk Songs of Poland* (Vanguard VRS-9016). These songs are performed by the Mazowsze Choral Ensemble and Orchestra, conducted by Tadeusz Zygietynski, an authority on Polish folk music. Unlike the music on the Russian disc, which is based on folk melodies, arranged and souped up especially for the dances, the Polish songs are the result of the conductor's tireless search for authenticity.

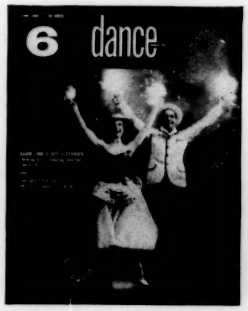
And while on the subject of authenticity, there is a rare treat in store for the astute scholar of Spanish folk music in a four-disc set, *Songs and Dances of Spain* (Westminster WF 12001-4). Alan Lomax, Curator at the Library of Congress, has produced these on-the-spot recordings from the south of Spain and the islands of Majorca and Ibiza.

It should be pointed out that the music on these records bears little resemblance in performance to the many records that have been brought out featuring Spanish dance personalities. Rather, on these four new discs, can be heard the source of the music used by the professional dancers — the music before it has been brushed up and polished by the composer.

There is a wealth of variety and influences inherent in Spanish folk music which is ever fascinating. From the crying *flamenco* chants of the Andalusian cities to the simple fun-loving songs and castanet rhythms of the island of Majorca, and from the odd oriental-like timbres of the shepherd's flute and reed sounds accompanied by a rhythmic thump of a drum from the neighboring island of Ibiza, there is a never ending stream of unique, delightful and haunting melodic sounds. Also there are the strange vocal sounds of the songs of Ibiza, in which each phrase or line invariably ends with a long, low-pitched trill. And then, of course, are the more familiar dances such as *Tango Gitano, Venor's Cries, Fandango* and *Soleares* from Granada.

For those who do not find it economically feasible to buy the entire set, the discs are available individually. A breakdown of the contents is as follows: Vol. I — *Cities of Andalusia;* Vol. II — *Cities of Majorca and Ibiza;* Vol. III — *Jerez and Seville;* Vol. IV — *Popular Dances of Majorca and the Jota of Aragon.*

THE END



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IN THE NEWS

Jack B. Mitchell

BALLET RUSSE STARS TO EUROPE: Nina Novak and George Zoritch of Ballet Russe de Monte Carlo in "Mississippi Dance," choreog. by Donald Saddler. They will perform it June 12-13 at the Enghein Music & Dance Festival outside Paris, at Jacob's Pillow in August.

BRITISH GUESTS IN TURKEY: During a recent visit to Turkey, where they performed at the Ankara State Opera, Royal Ballet stars Margot Fonteyn and Michael Somes attended a reception in honor of the publication of Metin And's "The Generous Turk," a book containing more than 100 ballets which have Turkish characters and plots. Seen above, l. to r., Metin And, Somes (holding the Turkish pipe which inspired Fanny Cerito's "Pas de Chibouque"), Fonteyn and British Consul F. Tomlin. Turkish stove in background.

Authenticated News

SUMMER DANCE DRAMA: Indian dance ritual is part of the "Horn in the West" pageant, portraying colonial life in the Southern Appalachians, which opens June 28 for its 5th season at the outdoor Daniel Boone Th. in Boone, N. C.

Willy Rizzo

NEW FRENCH CO. ON TOUR: Anna Galina (Evelyn Cournand), founder of the Art Theatre of Ballet, is seen above with Stefan Wenta in "Les Slyphides." The Paris-based co. will present 9 Michel Fokine ballets, restaged by son Vitale, on a summer tour of 22 Italian cities.

Heinz Bieler

DIG THAT JAZZ: Members of the Archie Savage Dancers, Los Angeles co. touring Europe since early Feb., dance before an enthusiastic audience in Berlin's Sports Palace. The group, under the auspices of Irwin Parnes, offers a program on American Negro dance from African roots to present jazz forms.

Wide World Photos

BREATHING BEAUTY: Paris Opera Ballet star Ludmilla Tcherina is the first celebrity to have a breathing wax replica. Above, at the Musée Grévin in Paris, she stands over the image of her Princess Aurora, both wearing "The Sleeping Beauty" last-act costume. The figure has a blowing device and seems to breathe.

THE END

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DANCE IN THE MOVIES

BY ARTHUR KNIGHT

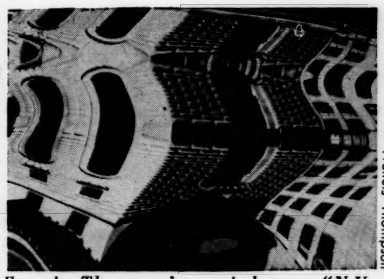
Occasionally pictures come along that are not in themselves dance films and yet are decidedly dance-like. No chorus girls kick their legs; no Fred Astaire taps his way through a routine; there is not even an inserted rock 'n' roll number. And yet one senses the rhythmic quality of their structure, an emphasis on physical movement and gesture that seems almost choreographic, a conscious use of design and recurrent *motifs* altogether reminiscent of dance. Thus one describes a René Clair film as "balletic," or Chaplin's art in terms of dance projection. Many Westerns, with their stylized gunfights and ritualistic details of riding, drinking and dying, also share this quality of choreography. Comedy — particularly slapstick comedy — has elements of movement and design that often forcibly recall dance theatre.

That these similarities between film and dance are by no means coincidental is demonstrated in a fascinating group of short pictures prepared for our government's exhibition hall in Brussels during the run of the World's Fair. The object was to set up a series of thirty-five brief, 2½-minute movies that would, when run continuously and simultaneously on thirty-five special projectors scattered around the exhibit, provide a cross-section glimpse of the United States. The films, shot in 16mm color, silent, had to make their point quickly, interestingly and tellingly. Because they circled through their projectors in endless loops, they also demanded a special structure. There could be no beginning, middle and end in the conventional sense. They had to make sense wherever the spectator wandered in on them. They had to get down to cases with their very first frame and proceed without deviation right through to the point where everything began all over again.

The solutions were as varied as the subjects themselves. To illustrate a typical town, a camera was placed high on a building overlooking the center square and rotated a complete 360°, a Zoomar lens moving the scene closer or farther from the spectator as the camera turned. In *Autumn Fantasy*, a strikingly beautiful montage of late summer blossoms and fall foliage, prismatic lenses split the images into kaleidoscopic patterns that swirl and flutter for all the world like animated abstract paintings. In *Bridges*, painstakingly prepared super-impositions and distort lenses suggest not only the multiplicity of bridges in this country, but also the bridge's prime function — to get you from here to there.

The greater part of the films, or "loops" as their makers refer to them, are on such highly specific subjects as *County Fair, Shopping Center, Supermarket, Churches, Houses, Drive-Ins and Storms.* And to make these subjects come alive without recourse to commentary, enactment or narrative line meant turning to the very basics of film production — and, it turned out, to the fundamentals of dance as well. Shirley Clarke, who photographed and/or edited a number of the films in the series, is herself both a dancer and the director of several dance films. Recently she stated; "I quickly found that our problems on these loops were very similar to those which every dancer must face — to abstract, condense, direct and rhythmatize the movements of life. And I also saw that here we were dealing with elements completely familiar to any dancer — rhythm, movement, symbols or abstractions and what we call in both dance and film "montage," the organization of all these elements into a meaningful whole."

Her film entitled *Go-Go-Go* affords a good case in point. In this frenetic suggestion of a nation constantly on the move, Mrs. Clarke assembled shots of cars, buses and people into a bustling *pot-pourri*, but included a constantly recurring glimpse of a small child skipping across a schoolyard. Its effect is to establish a rhythm, a pattern in the midst of confusion. It lends organization to chaos. In *Houses*, the problem was to introduce a sense of animation into fairly static examples of American architecture across the country. Mrs.



Francis Thompson

Francis Thompson's semi-abstract "N.Y., N.Y.," won an award at the Brussels Fair Int'l Experimental Film Competition.

Peter Buckley

Shirley Clarke's "Bridges" is one of the "loop" shorts being shown in the U.S. Pavilion at the Brussels World's Fair.

Clarke's solution was to cut each shot very short — often as short as 7 frames — then provide a gracious pause with a slow pan to a doorway or a majestic tilting shot up the side of a tall building. Cutting rhythms were established in multiples of seven — seven, fourteen, twenty-eight frames — the actual length of each shot was based on the distance of the object from the camera. "You can grasp something seen in close-up so much more quickly than a long-shot that you don't have to leave it on the screen for nearly as much time," she said. "In addition, these slower shots have the effect of giving the eye a rest, a break, so that it is ready to absorb the next series of shots thrown on in quick succession. Again, a good choreographer will provide for just this kind of pause and variation in his dances." *Melting Pot,* a brief investigation of American types, illustrates its thesis completely in terms of abstractions — the characteristic gestures of cowboys, businessmen, shopkeepers, housewives, policemen and children at play in various parts of the country. The thrust of a hand, the shrug of a shoulder, the wild gesticulation of a child's arm cry dance from every frame.

The same may be said for Francis Thompson's *N.Y., N.Y.,* a fifteen-minute color film that recently won for Mr. Thompson a medal at the International Experimental Film Competition at the Brussels Fair. Sub-titled *A Day in New York,* it builds a rhythmic impression of the city through shifting patterns of semi-abstract images of its people, buildings and traffic. Prismatic lenses transform a single ribbon of peppermint candy toothpaste into dozens of ribbons, and simultaneously dozens of people seem to be polishing their teeth. Distort lenses pull taxis and buses into wondrous new shapes. A bull's-eye lens reveals new beauties in New York's bridges and skyscrapers. A high-speed camera makes Park Avenue's night traffic dart about like red-eyed water-bugs. Here are rhythm, movement, abstraction, montage — a ballet of lights, if you like — and all set to a sprightly and apposite score by Gene Forrell. It's worth watching for.

Film problems of this kind are at the core of a series of film conferences being held this summer by the Robert Flaherty Foundation at the gracious Flaherty farm in Dummerston, Vt. Under the leadership of Mrs. Flaherty, men like Richard Griffith, Hans Richter and George Stoney will seek to analyze the nature of the medium as an art, with emphasis, of course, on Flaherty's own highly personal approach to film making. A series of six week-end conferences has been arranged in addition to the fourth annual Seminar to be held from August 18 to 28. For further information, address the Robert Flaherty Foundation, RFD 1, Box 94, Brattleboro, Vt.

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Informal Report:

"SHOP TALK" with ALICIA MARKOVA

BY LILLIAN MOORE

In a ravishing beret of emerald green satin, a bright contrast to her black hair and exquisitely simple black dress, Alicia Markova was as flawlessly groomed as though she were about to appear before a sold-out house at the Metropolitan Opera. The setting, however, was her own apartment in the midtown hotel which is her New York home. The room was glowing with flowers, for a day or two before the ballerina had received a DANCE Magazine Award for her magical performances in *Orfeo ed Euridice.*

Markova's career has been extraordinary in its length and range; she was dancing with the Diaghilev Ballet when she was fourteen, and since then has appeared with almost every company of importance around the world. We talked of her work and her art today. Did she prefer making guest appearances with many companies to being the regular ballerina of just one?

Her answer was precise and positive. "I feel that by working with different companies now, I can accomplish much more," she replied, "and it is not just a matter of dancing in more places, or for more people. I feel that I can help more young dancers this way. I have been very lucky in working with all the great ones, and now I want to give young artists something of what I have absorbed."

She mentioned her own first days in the Diaghilev company, when Vera Trefilova and Olga Spessivtseva were making occasional appearances, and Tamara Karsavina returned for special performances. "They were a wonderful inspiration to me," she said. "Perhaps I can share something of what they gave to me."

And without a doubt—although she did not say this—something of what she her-

Alicia Markova leaves Buckingham Palace after having been presented with the insignia of CBE (Commander of the British Empire) on March 18. Queen Elizabeth pinned the insignia to the left shoulder of Markova's dress, saying: "I am delighted to give you this for all the years you have been dancing, and I hope there will be many more."

self has added, in her creative approach to the great roles she has made her own, will be transmitted to the young dancers with whom she comes in contact.

She spoke enthusiastically of several of her recent partners: Erik Bruhn, to whom she taught the role of Albrecht in *Giselle,* and whose appearance with her in that ballet was a sensation; Oleg Briansky, with whom she worked on *Les Sylphides* and *Giselle;* and *Michael Maule,* her partner in *Orfeo* at the Metropolitan, who was to accompany her to Havana the very next day. They were to dance *Swan Lake* with the ballet of the Pro Arte Musicale, a young company directed by Alberto Alonso (the brother of Alicia Alonso's husband, Fernando). Markova's dark eyes glowed as she spoke of working with a new group, in fresh surroundings.

Wasn't it difficult to travel so constantly? How did she manage to keep in such perfect condition? Weren't there many complications?

"Well, I like flying," Markova said. "I am not a good sailor. If I were obliged to travel always by ship, it would be much more difficult for me. But flying is so quick and simple!"

"Practice is just a matter of self-discipline. Sometimes, here in New York, I work with Vincenzo Celli, but recently I have been practicing alone, because I have found out exactly what sequence of exercises will keep me at my best. To be at my best is an obligation which I owe to the audiences that come to see me."

Markova is a perfectionist. It is evident in her dress, in her manner, in her lucid and meticulous speech. She never hesitates over an idea, for her ideas about

(over)

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Paul Wilson

Alicia Markova, at 47, dances as beautifully as she ever has. "To be at my best is an obligation which I owe to the audiences that come to see me." Above, as she appeared in "William Tell" during London's spring Italian opera season.

Shop Talk with Markova *(cont. from p. 17)*

her art are obviously in perfect order. Occasionally she pauses to search for a word, but when she finds it, it is invariably the right word, the *exact* word to express what she wants to say. Markova thinks about her dancing, very seriously.

"The music is always, to me, the most important factor in any ballet, in any role. It is the key," she said. The beautiful themes which Gluck created for the scene of the Elysian fields, in *Orfeo*, were a case in point. There Markova really seems a disembodied spirit, swayed and lifted by the music.

"The conductor is very important," she added, "I feel that I dance infinitely better when I'm working with a really fine conductor."

And period roles—what was her special approach to them? Markova has often been compared to Taglioni; and she certainly seems to have a particular affinity for ballets in the romantic style.

"Well, I study the period, of course," she said, "I read about it, and look at prints. But I never imitate. I do not copy. For example, take *Pas de Quatre*." (She spoke of the current version of Jules Perrot's famous *Pas de Quatre* of 1845, in which she has often danced the role of Marie Taglioni.) "If I just looked at pictures of Taglioni, and tried to copy her arms, her head and her poses, the result would be false. It is very easy to tell when a dancer uses this method, because then, to us, she looks quaint, or even laughable.

"Instead, I try to absorb all I can about the period *as a whole*, and then look at it with my own eyes and dance it in my own way—my own contemporary way, if you like. I never want to imitate a style,

but to *re-create* it."

We asked about *La Sylphide*, Taglioni's greatest role, which Markova recently danced in Copenhagen. There the Royal Danish Ballet has kept Bournonville's version of this famous romantic ballet constantly alive, since its creation in the 1830s.

"I was so happy to have the opportunity to study the role in the Royal Danish Theatre," she said. "I worked with Hans Brenaa, Niels Björn Larsen, and Erik Bruhn, and they taught me not only *Sylphide* as it is usually danced now, but also the alternate versions of the variations, which have been passed on, traditionally, and which were used in the past by some of the ballerinas who danced it."

Markova has also danced *La Sylphide* in Paris, as guest artist with the Grand Ballet du Marquis de Cuevas, but she has never done it in America and would particularly like to.

After her appearances in Cuba, Markova was flying back to London. To dance her familiar roles? *Swan Lake? Giselle?*

"No, this is to be something entirely new, for me—and yet quite old. An Italian opera company is going to give Rossini's *William Tell* at Drury Lane Theatre. I will dance Taglioni's original role in the *Tyrolienne*." Her eyes sparkled and her richly musical voice (why haven't TV and radio made more use of that voice?) became animated as she discussed this new challenge.

New roles or familiar ones—which did she prefer? "Both," she answered promptly. "I like variety. I have always enjoyed trying something different. One of my favorite roles, which I would love to dance again, was a very modern one, in Massine's *Rouge et Noir*. Or the gypsy girl in *Aleko*. But I love to dance the parts I have done many times, like *Giselle*, because in working on them I am constantly discovering new things."

When will she come back to the U.S.?—this fall, as guest artist with American Ballet Theatre at the Metropolitan Opera House, September 16-October 5. In the meantime, she will be appearing as guest artist with London's Festival Ballet, directed by her former partner Anton Dolin. There will be appearances in Paris, Zurich, even as far east as Tel Aviv, where (alternating with the company's star Nathalie Krassovska) she will introduce *Giselle* and *Petrouchka* to Israel.

Then back to New York, and an audience which never tires of Alicia Markova. As she finds new aspects in familiar roles, they continue to discover new beauties in her dancing. *THE END*

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LETTERS FROM OUR READERS

Members of the John Butler Co. (which with Jerome Robbins' program "Ballets USA" comprise the dance section of the June 5-29 Festival of Two Worlds) arrive in Spoleto, Italy. L. to r., pianist Lucy Brown, prod. asst. Freda Miller, dancers Charles Saint-Amant, Coco Ramirez, Glen Tetley, Carmen de Lavallade, choreographer John Butler, Buzz Miller, Tina Ramirez, and gen. mgr. Raffaele Raviole.

OK Alonso

I wish you much success in your wonderful efforts to make clear that our State Department should recognize the contribution to American prestige made by prima ballerina Alicia Alonso's appearances in Russia. Granted that she is a citizen of Cuba, she has been, as you say, completely trained and developed in the U. S. . . . Where diplomats fail to find common interest, let artists gain ground . . .

Marjorie Munn
Seneca Falls, N. Y.

Heartily approve idea that the great ballerina Alicia Alonso should have official recognition for her triumphs in Russia. . .

Rosalie Lieberman
New York City

Too Literal Critic

The idea that the primary function of dance is to communicate is an invention, surely, of literal-minded critics like Mr. Sorell, who, in his May review of James Waring's *Dances Before the Wall*, discusses "movement language" and "sharing experience." Movement isn't a language, it is movement. The experience the dancer shares with the audience is the experience of *dancing*—not something else that happened somewhere else, some other time . . .

There is a kind of dancing in which what matters is what you see, not what it is supposed to mean. In other arts, in painting, in music, the non-eloquent approach is quite respectable by now; but in dancing, in spite of Balanchine, the literary prejudice dies hard. I suspect this is something left over from Puritanism—dancing for its own sake is still considered frivolous, if not indecent, so you must make an honest art form of it by giving it Meaning.

Sometimes artists do not try to communicate, they simply create a world . . . *Dances Before the Wall* was one of the most beautiful, exciting, civilized and life-enhancing dance compositions I have ever been lucky enough to see . . .

David Vaughan
New York City

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Humberto Soto Ricart
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DANCE Magazine means a great deal to me and to the thousand students at our YWCA who are interested in seeing it each month . . . *Clifford J. Kirwan*
St. Joseph, Mo.

My daughter is old enough now to understand the contents of the magazine—what a wonderful time we have reading it together . . . *Cecilia E. Soule*
Kahului Maui, Hawaii

I want you to know how much I enjoy DANCE Magazine, and especially how much I appreciate the list that tells where touring companies can be seen. Through it, I often arrange to see a company that isn't to be in Greensboro . . . *Julia F. Bynum*
Greensboro, N. C.

May I take this opportunity to thank you for what you have done for all dancers. Your magazine, besides being an informative periodical, rates with the top magazines of the world in tasteful presentation, learned editorials and interesting articles . . . *Vincent de Paul Warren*

Wish We Could

"Looking At Television" is the first thing I read each month. I thoroughly enjoy it . . . But I don't have much time to spend watching TV, and wonder if it would be possible for DANCE Magazine to publish a monthly listing of coming programs that will feature dance? . . . *Dibba Butler*
Jonestown, Miss.

Ed.: We constantly receive requests for an advance TV listing, and earnestly wish we could comply. Unfortunately, most dance presentations on TV are scheduled on short notice, and networks do not have specific information in time for monthly publication. All advance information we get turns up in our news pages. The reading of Miss Barzel's column should help you recognize which weekly shows include dance regularly.

Know Thy History

Delightful to see the May article, "What Are Ballet Teachers Good For?" . . . I am convinced that a knowledge of the history of dance makes one a better performer, and regret that there are so many students who know only the steps and are unaware of the fascinating heritage of the dance . . . *Sally Broad*
Feyetteville, N. Y.

Something Added, Nothing Lost

It is my opinion that BALLROOM U. S. A., the enlarged ballroom dance section of DANCE Magazine, is informative, interesting and altogether excellent. It somehow appeals to the general public as well as to the dance teacher . . . I especially appreciate the fact that nothing was removed from the other pages of the magazine — just eight pages added for ballroom . . . *Mary Elizabeth Delaney*
Tarrytown, N. Y.

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SO YOU WANT TO GIVE A RECITAL? PART I

BY PAUL DRAPER

For over two years I've been writing monthly articles in DANCE Magazine on the technique and the artistry that tap dance demands. This month education takes another form, as I speak not about dance, but some of its elaborations.

Someday you may want to do a tap dance recital. I've done hundreds, including a recent one at NYC's 92nd St. "Y," and can let you in on some of the tribulations that accompany the joys.

It was nearly two years since my last N.Y. recital, and the first thing I needed was some new dances. Some new classical ones for a first group; a jazz dance and a satirical dance for later in the program.

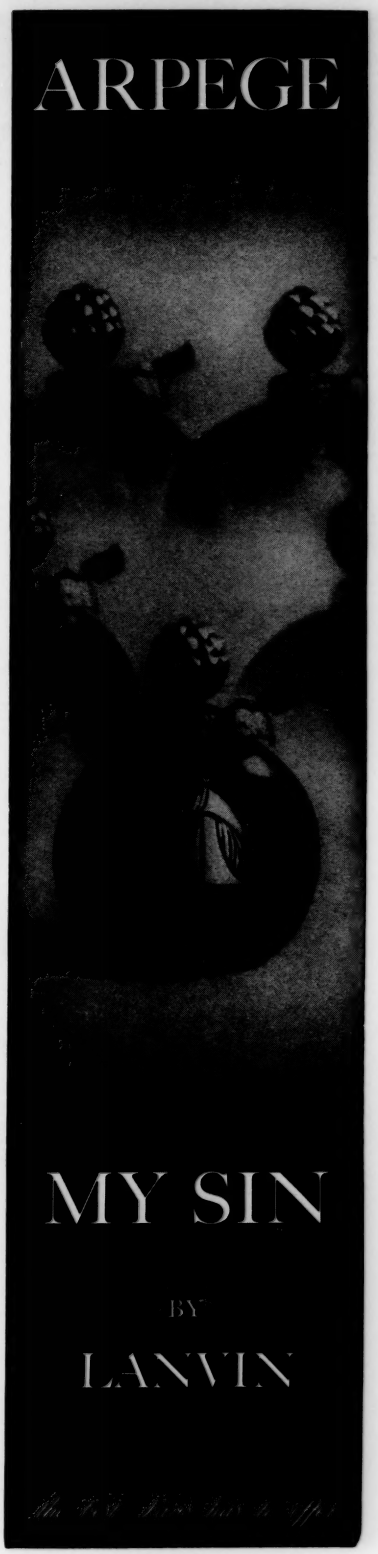
Now, to find music which is playable by an accompanist and at the same time something that can be danced to. It must bear some relationship to your own life attitudes and fit with dances you already have. It would be nice if you could unearth some fine works by some little-known 17th or 18th-Century composer. You see yourself being hailed not only as a dancer, but also as a musical historian. Search, listen, haunt music stores, remember, think! You do this for two weeks and then settle on two well-known preludes by Bach.

You're also looking for a solid jazz piece. You even listen to juke-box tunes. They all have words which appear to have a considerable effect on most listeners, though you can't understand them yourself — especially some non-primitive cacophony called "Witch Doctor." You need something without words, or at least without vocal effects, because you want to make up your own idea for the dance. You decide to get a good jazz-pianist to compose a work for you.

Now how do the shoes and costumes look? You need new ones. What sort? What color? Shoes are easy. The same man has been making them for you for fifteen years. You order some. But the costumers? You start making the rounds of all stores. You want a fancy waistcoat —not too fancy, just something that will have both style and color. You walk through every big fabric house in the city and most of the small ones. Salesmen envisage orders for curtaining and upholstering a ten-room apartment, and are remarkably calm when asked for a yard of you - weren't - quite - sure - what for a waistcoat you hadn't decided on.

Desperation speeds decision, and you soon have no less than five possible waistcoat backs and three fronts. Off to the tailor, who rejects them all as being impossible to make up into practical costumes. Out again with a blindfold and a prayer and a thinning wallet. You find, at last, what you're sure you wanted

(Over)



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TAP SERIES *(Continued from Page 23)*

in the first place, and perhaps your wife can use what the tailor can't.

You've started to work on the two Bach preludes and have just emerged from those dreadful first hours during which your pianist plays the pieces and you stand in the middle of the bare rehearsal hall waiting for the walls to suggest an opening step. You now have the opening step and are standing motionless waiting for the walls to suggest a second step. Space never looks so empty as it does before you fill it.

The hall has been engaged, and you are reminded of it when your manager calls and asks what sort of folder you want to send out and whom you want to send it to. You're sure that this part of giving a recital somehow takes care of itself, but it doesn't. It means a trip to the printer, who always has his shop in one of the less accessible areas of the city. You bring along some photos, some line drawings, and some very rough ideas of how to describe yourself and your program—or shall you use quotes from reviews? But there aren't any quotes for unperformed dances. You'll work it out.

You arrive at the large downtown building that houses the printer. You've ridden your bicycle. The man won't let you in with it, and you've forgotten your lock. You assume the role of a bicycle advertising agent, and tell the man you have to have it photographed at the printing shop. He eyes you suspiciously, and grudgingly takes you up in the freight elevator.

The man who's going to print the three thousand folders is very helpful, and asks you what you want on the folder. "What size print and what color stock would you like?"

Gradually ignorance lessens and confusion grows. You become conversant with the world of the printer. Shiny stock, dull stock, colored stock, bold face, light face, wide face, narrow face, and your own becomes increasingly red. From all this one has to select words and empty space to make some sense on a foldable sheet of paper.

Back to the costumer's, where you discover the pants are too long and you have entirely forgotten the costume for the jazz number. This tailor can't make them in time, so you hunt for another. You reopen the search for material, this time for jazz pants and a wild shirt. The pants are relatively simple. The shirt leads you to every department store in New York. You finally find one that is perfect, but

Evy

it has short sleeves and you need long ones. You buy two shirts and think to make two long sleeves from the extra shirt. Unimaginable how much cloth and sewing goes into a shirt sleeve! It can be done, but it costs more than both shirts together. Short sleeves from now on.

Now for taps on the shoes. This is, from long practice, quite easy. What isn't counted on is the fact that on a very fine stage, such as exists at the 92nd Street YMHA, the least difference in the sound of your right and left taps shows up very distinctly. To make them sound alike is a process of arduous hand filing. Make the heavier one thinner and find the high spots. Try them on again. File some more. Finally they are sufficiently close to be acceptable. The jazz shoes aren't ready yet because they have to be dyed to match the jazz pants. Calf skin won't dye, so they've used goat skin. The shoes are ready the day before the concert—they look lovely. You rush to break them in by going through the dance a few times. After sliding around a little, you discover that the goat skin, being softer than calf, has stretched to such an extent that you have to wear three pairs of socks to feel comfortable.

The night before the concert the costumes arrive. Try them on. Splendid. Wait a minute! The pants are now too short. The concert is tomorrow, Saturday. Lights aren't set yet. Final rehearsal with lights, drummer and pianist is set for 12 noon Saturday for the 8:30 curtain. A small kingdom for a Saturday tailor!

A magician is found who not only lengthens the pants but fixes a waistline and a waistcoat button. The jazz shoes are touched up with a daughter's paint box, and you get to the theatre at 12:45, ready to rehearse. You hang up your clothes, open the suit case and discover your make-up box isn't there.

(Continued next month)

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9 Looking at Television *Ann Barzel*

10 Records for Dance *Rosalyn Krokover*

12 In The News

14 Dance in the Movies *Arthur Knight*

16 Informal Report: "Shop Talk" with Alicia Markova *Lillian Moore*

21 Letters From Our Readers

23 Tap Series: So You Want to Give a Recital? Part I *Paul Draper*

26 Close-up of Bambi Linn & Rod Alexander *Paul Rawlings*

30 The Moiseyev Dance Co.: What Is It? What Is Its Appeal? What Is Its Lesson?

35 Reviews

36 Clytemnestra, St. Joan, Martha Graham: A Review *Doris Hering*

40 Brief Biography: Matt Turney *Saul Goodman-Zachary Freyman*

42 Southeastern Ballet Scores Again *Doris Hering*

46 Bumblebee on Twelfth Street *David Boroff*

50 Dance Therapy for Polio, Part I *Milton Feher*

51 YD Stories of the Ballet: Carnaval *Regina Woody-Arline Thomson*

65-72 BALLROOM U. S. A. Thirty Years of Rumba, *Robert Luis;* No Dance Called Mambo?, *Dorothea Duryea Ohl;* Mexican Pantomine Mambo, *Robert Farris Thompson, Jr.;* London Star Ball 1958, *Basil Valvasori;* Open Letter to Disc Jockeys, *Donald Duncan.*

77 Young Dancer Section: In the Schools

86 Beauty and the Dancer: Tips and Cues, Part II *Antonia Dobroslavic*

88 Do's and Don'ts of Ballet Allegro: Part VII, Coupé (concl.) *Thalia Mara-Jack Mitchell*

90 Talk of the Trade *Toni Holmstock*

93 Shopping Guide

CLOSE-UP OF BAMBI LINN AND ROD ALEXANDER

No complaints for themselves, but "let's have a permanent dance company," say TV's dancing favorites

BY PAUL RAWLINGS

She studied classical ballet, mostly at NYC's Ballet Arts School, from the time she was six and rose to appear as ballerina with Ballet Theatre via dancing leads in *Oklahoma!* and *Carousel*. Born in Colorado, educated in California, he studied and worked with Jack Cole, doing jazz, modern, tap, primitive and other dance forms in night club tours and Columbia movies.

Together, in public and private life, they have become television's top dance team, and today they typify the radically altered American dance world, where dancers do every type of dance movement imaginable, and do it with technical skill and understanding.

Bambi Linn and Rod Alexander have appeared on TV oftener—and done more types of dancing—than either can remember, and they don't have time to go back and count now.

Off-camera, Bambi has an easygoing girlishness that belies the deep emotional lyricism she can communicate in her dancing. Rod Alexander's briskly efficient manner and strong features would be an asset to any junior business executive. At intervals, the infectious humor that characterizes much of his work relieves his seriousness.

Bambi and Rod met and married while both were on Broadway in *Great To Be Alive* eight years ago. They decided to be a professional as well as a marital team, and worked up first one, then a second night club act. They broke in their numbers playing clubs around this country and in Havana, then in 1952 made a sensational New York bow at the Plaza Hotel. They were soon signed for TV's *Show of Shows*, on which they appeared for two and a half years. Since its demise, they have danced on nearly every major musical or variety program, including the Ed Sullivan *and* Steve Allen shows. Rod has always done the choreography for their numbers together. Often, as in the General Motors Anniversary Show, Bambi dances and Rod does the staging but does not appear. For he works even more actively as a choreographer than as a dancer.

He designed the dances for the movies *Carousel* and *The Best Things in Life Are Free*, as well as for countless television shows. While staging the contestants' dances for TV's *Arthur Murray Party*, Rod also partnered Tallulah Bankhead twice in a celebrated waltz. They won. ("Tallulah," he says, "is smaller and more delicate than one imagines, and a natural dancer.")

Alexander is the businessman, the planner and "idea man" for the Linn-Alexander team. He has plenty of energetic ambition, which includes wanting to make the changes he thinks are necessary in the dance world. Bambi counsels him, helps with the big decisions, and is a home-maker for her husband and year-old daughter at their house in Westport. She is a practical housewife, and regularly applies for unemployment payments in periods when she is not on TV. "I paid the money in," she reminds, "and I'm certainly going to get some of it back when I can."

It isn't often, however, since they can be so well cast in so many places. They recommend versatility to all dancers, and are pleased at the trend in that direction.

Brooklyn-born Bambi Linn and Rod Alexander (Burke) of Powers County, Colo., met in a B'way show and combined talents.

PHOTOS BY JACK B. MITCHELL

"Dancers broadened their field mainly to earn a living," Bambi Linn believes. "They want to be 'more than just dancers' today. They want to be star personalities, and that calls for acting, singing and all types of dancing."

Even including those in ballet companies, Rod Alexander agrees, the outlet for specialists is smaller than ever. "Not long ago, a first-rate tap dancer could always work. Today that's not true. And on Broadway, musicals are being written where the leads do the dancing as well as the singing. But this doesn't mean disaster for dancers. Witness *West Side Story*, where most of the cast are primarily dancers who also sing and act."

And it does not necessarily mean the end of the independent, interpolated ballet that *Oklahoma!* made the rage, according to Bambi, who became famed as a result of dancing The Child in that history-making production. (She got the role by auditioning for Agnes de Mille, who was her teacher in a class called "Acting for Dancers." Bambi was too small for the corps, and so the ingenious choreographer wove a part for her.)

Both of the Alexanders credit television with broadening the dance horizon. The home screen has made millions of additional fans for a wide variety of dance. "Unfortunately, there are still a lot of people in television who claim the public doesn't like dancing," Bambi asserts. "But the public *does* like dancing."

She interprets signs of their own nationwide popularity as evidence of public response to dancing. "Singers and dancers we know who have returned from touring the country tell us that people they met asked them first of all if they know us. And they have favorite dances they have seen us do, and remember."

"The Murray Party was primarily a dance show," Rod points out, "and it had excellent ratings."

Through the work of conscientious dancers and choreographers, the vast new audience for dance is wise. "People know when a dance is good," Bambi says. "They know when a herd of people is sent rushing across a stage to give the impression of motion. And they know when 'dancing' is just movement around a singer."

On this page: The Alexanders in their Westport, Conn., home.

Top left: Inside their costume closet — reason enough for a country house.

Above: Bambi with daughter Belinda.

Top right: Keeping in touch with TV.

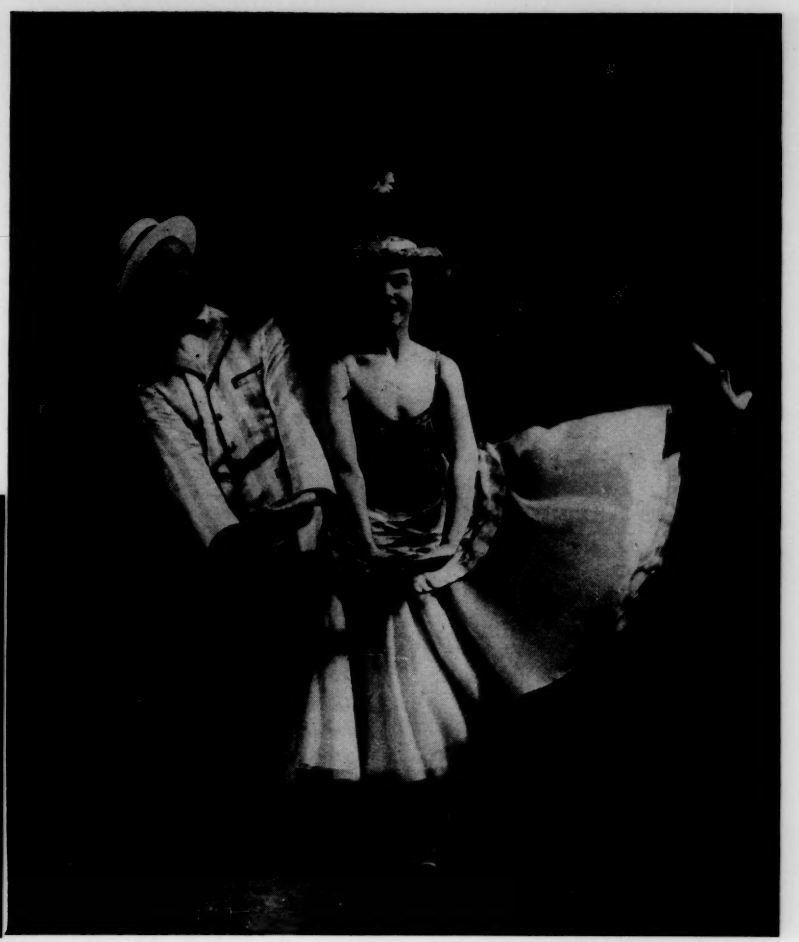
"There is too much of that!" Rod asserts on the singer problem. "The audience prefers to see at least part of a show devoted to dancing in its own right."

As a general rule on television, the simpler things are the best, according to Rod Alexander. "There are many choreographic clichés that the TV choreographer can fall into. When I begin a new piece, I consciously try to avoid using movements and ideas that have become trite. I try to have an emotional point of view on my subject, and the movement comes from that point of view."

For the dances on any TV program to have maximum effect, they point out, the director of the show, not just the choreographer, must have a definite musical instinct. "Either they have it, or they don't," Rod explains. "It can't be learned. Clark Jones and several other directors have a good musical sense. Many don't."

(Continued on Page 54)

Right: Bambi Linn and Rod Alexander will be heading their own co., Dance Jubilee, in an all-American program which goes on tour early next fall.
Bambi was one of those children who danced and danced around the house even before ever seeing any dancing. Rod's parents were poor and lived in the country, but as a child he put on and danced in kiddie shows. He later paid for dance lessons by working as a welder.



Above: Rod Alexander was, as usual, busy this spring. Here he stages Arthur Godfrey's current weekly Talent Scout program on CBS-TV. His TV credits include the Arthur Murray Party, the Steve Allen Show, 2 years of Max Leibman spectaculars, the Ed Wynn and Ethel Barrymore spectaculars, and many other major shows.

At right: Directing the dancing beauties of Lou Walter's glamorous new night spot, Cafe de Paris, opened late May in NYC.

THE MOISEYEV DANCE COMPANY:

WHAT IS IT?

WHAT IS ITS APPEAL?

WHAT IS ITS LESSON?

V. Sladon

Three of the youngest members of the Moiseyev Co. examine an American-Moiseyev souvenir program with obvious relish. L. to r., Ludmilla Butenina, who often doubles for the principals in leading roles; Alla Burikoff; and Galina Talanova, graduate of the Bolshoi Ballet School and youngest member of the ensemble. Photographed in NYC.

AN EDITORIAL

The reception given by the American people to the Moiseyev Dance Company is a sensational one.

Completely ignoring political implications, the U.S. public has lovingly accepted the dancers from Soviet Russia. New Yorkers rushed to pay $365,000 at the Metropolitan Opera House box-office for the opening three-week season, which started April 14. Tickets put on sale in Detroit, Chicago, Los Angeles, San Francisco, Washington and other cities in which the company is appearing were sold out almost at once. Four late June performances arranged for Madison Square Garden were not enough to satisfy New York, and expert impresario Sol Hurok scheduled an additional four. The Ed Sullivan TV Show is spending a fortune to show them nationally on June 29.

And the enthusiasm includes more than *interest* in seeing the dancers. It heightens at performance, where over and over one hears "This does more good than all the diplomats put together."

What does the Moiseyev Dance Company have that incites audiences to such approval? What gives it such fabulous appeal?

When Igor Moiseyev started the Moiseyev Folk Ensemble in 1937, he was a leading dancer and ballet-master of the famed Bolshoi Theatre Ballet. Combining the cream of Russia's folk dancers (many of whom he had seen in Moscow in a nation-wide folk dance festival a year before) with a handful of Bolshoi Ballet School graduates who, like himself, had special feeling for folk and character dance, he created a company of thirty. But the semi-oriental Uzbeks were very different as dancers from the toe-dancing, knife-throwing Georgians, and the jumping Ukrainians were unlike their ballet-trained colleagues in their approach to movement. There were many problems of style and repertoire to be solved.

Twenty-one years later the American public can testify to the accomplishments in integration which distinguish this company *(see p. 35 for review).*

Its dancers are magnificent. Their jumps, leaps and turns dazzle with brilliance. And their capacity for slow, sustained movement is equally fine. Their subject material, stylized, still retains its warm-hearted folk quality. The Russian folk music—melodious, melancholy, gay, mischievous—is irresistible. There are no great artistic demands on the audience. The performers reach out graciously to give you easy-to-take pleasure.

And there is the strong non-dance element — the indisputable excitement that comes of seeing Russians—real people—laughing, dancing, waving. For forty years the door has been shut. We have known Soviet citizens only by hearsay. The impact of having these dancers immediately before us, charming and spirited, evokes an emotion like that of meeting a member of the family who has been away for a very long time.

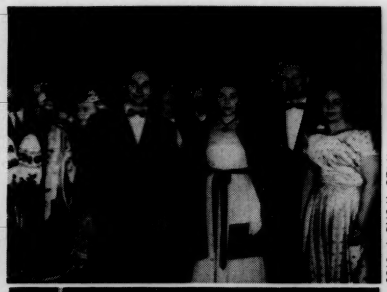
But it is behind the scenes of the Moiseyev Dance Company that one can find the reasons for its exhilarating success.

It is incorrect to think that we are looking at a group of exuberant folk dancers. Nor are these casual performers thrown together to form a company. This is a unified, well-trained company of ballet dancers with special talent for folk dance.

Members of the company are taught at

(Over)

V. Sladon



Wide World Photos

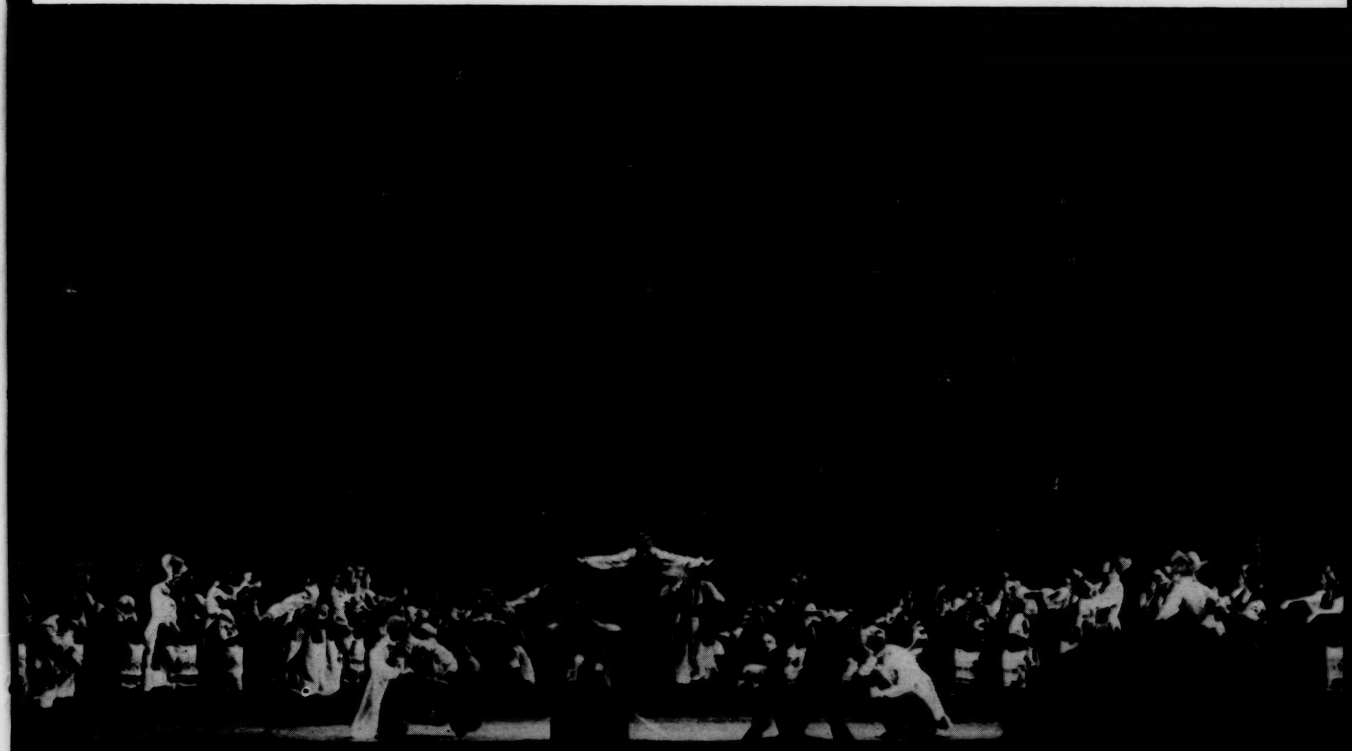
Top row, left: Impresario S. Hurok, who was responsible for bringing the Moiseyev group to the U.S., and his step-son Edward A. Perper, the company manager. Right: Backstage at the Met after the triumphant debut on April 14, Soviet Ambassador to the U.S. and wife pose with the Co.'s Director and leading dancer. L. to r., Moiseyev, Mrs. Menshikov, Ambassador Menshikov, Tamara Zeifert (Mrs. Moiseyev).

Wide World Photos

V. Sladon

Bottom row, left: Ambassador Menshikov toasts members of the Co. at the elegant St. Regis party thrown by Hurok to celebrate the successful opening night. Right: Joyful fans congregated at the stage door of the Met after every performance.

Spectacular performances and breath-taking technical feats delighted audiences. Below, a scene from "Ukrainian Suite." V. Sladon



THE MOISEYEV CO.
What is its appeal?
(Continued)

International News Photos

Top: An invited day of shopping included lunch at N.Y.'s swank Colony Club, where Mrs. Moiseyev, at left, met the Duchess of Windsor.

Left: The group had coiffures arranged at the Lilly Dache Beauty Salon later that afternoon. Their upsweeps and "page boys" were done by Mr. Kenneth, who arranges Marilyn Monroe's hair. L. to R., Zina Mikayan, Mrs. Moiseyev and Tamara Golovanova.

the Moiseyev School at the Tchaikovsky Theatre in Moscow. They also take classes at the Bolshoi Ballet School, several blocks away. The Moiseyev School accepts dancers after they have had three years of preliminary training—often at the parent school. (Moiseyev prefers to get his pupils when they are in their teens, and their physical and dance tendencies have already become apparent.)

The course at the Moiseyev School is a five-year one. It consists of a full-time dance and academic education. Like the Bolshoi, it is completely government-supported, so that its pupils, once accepted, have the road of their training and careers before them (unless they flunk out). This method of schooling is, of course, not unique to Soviet Russia. The ballet schools of Leningrad and Moscow were supported by the czarist regimes. The national dance schools of Sweden, Denmark, Great Britain, France, Italy and other European countries, and the theatres to which they are attached, are also government-supported. It is, in fact, the

V. Sledon

Members of the Russian co[illegible] were invited to attend a performance of "West Side Story" (Moiseyev saw it twice). Backstage afterwards, they got involved in a spontaneous vying of dance skills.

In these exclusive photos taken on stage after final curtain at the Winter Garden Theatre, we see, top row: Moiseyev, an interpreter, and Jerome Robbins enjoying the fun; Larry Kent does a somersault; Moiseyev congratulates Robbins. (He also witnessed a rehearsal of Robbins' Spoleto program.)

Bottom row: A Russian somersaults; members of the cast of "West Side Story" rally to a pretty Russian; and a pretty American entices a Russian to rock 'n' roll.

United States, which for reasons of its own traditions, has so far remained the only major country in the world which does not support its arts in this way.

The company's second strength is the "infinite detail" with which it is nurtured. (There is, of course, no major accomplishment in the arts that does not have enormous attention to detail.) This company's director, a man of strong convictions, rules it with loving, unremitting care. Every day, in addition to daily class, there is a two-hour rehearsal in which ballet-master Lev Golovanov or the director correct the minutest flip of a hand, a foot accent, a change of direction which may not have been altogether perfect the night before. (Or another of the one hundred and sixty dances in the repertoire may be brought out for polishing.) Every morning during their stay at the Metropolitan, the girls and boys, in separate classes (the boys particularly were given very difficult and strenuous combinations), had their *barre* and classic ballet center work during an hour-and-a-half class preparatory to the company rehearsal. (On one occasion, after the rehearsal, a member of the group worked for over an hour with the ballet-master to perfect an eight-bar phrase.)

Corrections are constant. Improvement is noted and admired. There is no problem of limited rehearsal time. A member of the Metropolitan Opera Ballet, not on tour with that company, who was allowed to watch classes and rehearsals, was very impressed with the initiative of every member of the Russian company and the encouragement of colleagues to constantly improve. (Interestingly, one of the performance results of such an attitude is that there is no noticeable gap between soloist and ensemble member. All seem to work constantly on the highest level of energy.)

Rehearsals are aimed not only toward achieving individual excellence in spectacular technical feats, but also toward great group precision. The lines and space patterns which the dancers make on stage

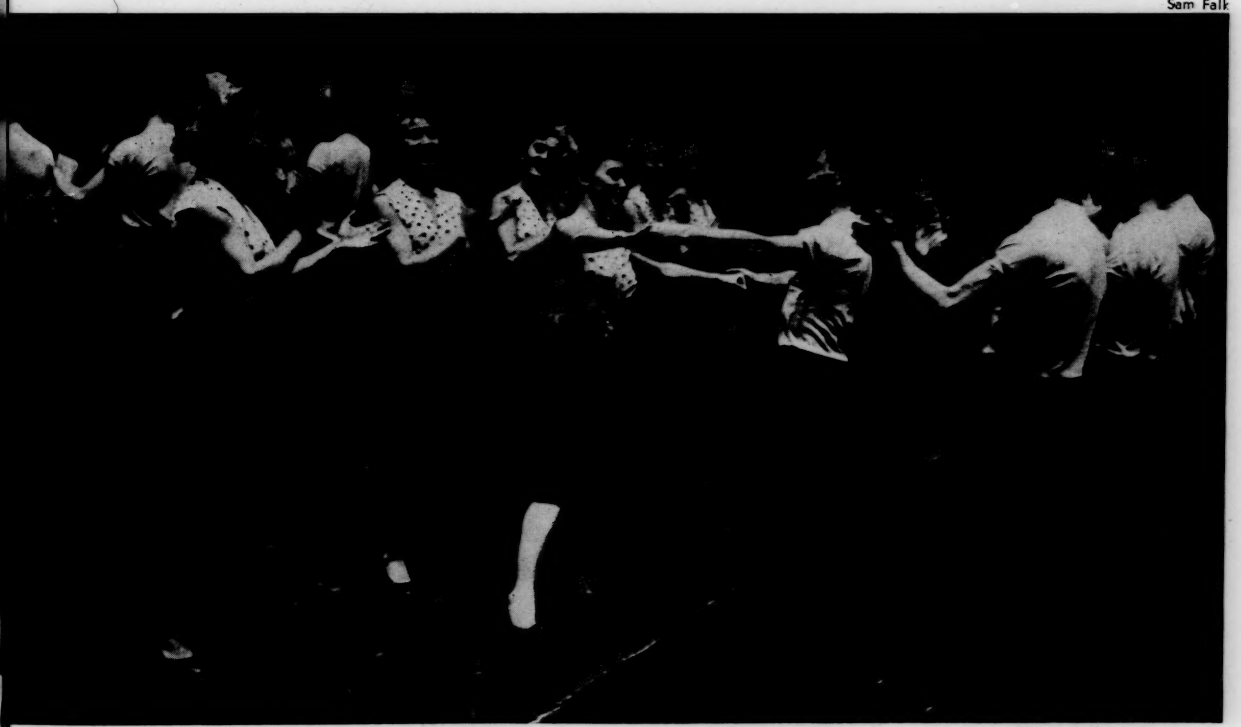
(Continued on page 57)

Morton Stern, Three Lions

Above: Russians gaily join in a folk and square dance session at N.Y.'s Folk Dance House, guests of Directors Mary Ann & Michael Herman. Mrs. Herman was invited to come to the Met to teach the "Virginia Reel" the following day.

Below: Moiseyev members rehearse the "Virginia Reel." They danced it as an encore, for the first time, at their final Met performance. Note group rehearsal costumes.

Sam Falk



Vladimir Sladon

Vladimir Sladon

Roger Wood

This month: Moiseyev Dance Co.; Les Ballets de Paris; The Ballet Theatre Workshop; Juilliard Dance Theatre; Rebecca Harris; Lalli; N.Y. Ballet Club Choreographer's Night. (More in July Issue.)

REVIEWS

Moiseyev Dance Company
Metropolitan Opera House
April 14-May 3, 1958
Reviewed by Doris Hering

The two center boxes were draped with the Soviet and American flags. The glittering opening night audience (liberally studded with celebrities) stood for anthems. There was expectancy.

The sound of accordions began to sift through the house, as though the musicians were strolling on soft ground in the soft air. A close-knit line of girls in pink, blue, orange, cerise, green, and deep red came upon the stage. Theirs was a gentle modesty. Their steps were small and absolutely precise. Their feet had a ballet-trained articulateness. Their turns, too, were balletic. And yet they maintained a beguiling air of folk simplicity.

And that was the tone for the rest of the evening. Whether the dancers were jumping higher than we had ever dreamed possible, or turning in gruelling knee *chaînés* all about the stage, or stamping and clapping, or extending their legs rapidly from side to side like figures in stroboscopic photographs — they never gave the impression of "doing tricks." They never hinted that virtuosity was anything more than the natural instrument of exuberance. It was as though the grass were indeed beneath their feet, the sky smiling upon them.

And yet under Igor Moiseyev's astute direction, the dancers all displayed exceptional rigor of technique, unremitting formality in their stage behavior. Mr. Moiseyev has struck the seemingly impossible balance between folk spontaneity and theatrical effect.

His choreography is quite simple— clear-cut circles or straight lines with solo or duet figures breaking out for their variations and then returning to the group. The only dance in which there was an attempt at form in a more integrated sense was the sinister and beautiful *Partisans*. With a red glow suffusing the backdrop, a black-caped figure circled the stage. He glided as though on wheels. And soon he was followed by the whole troupe, all seemingly on wheels or on invisible horses. They circled, darkly listening, dropped their stiff cloaks, went into battle (and with what ferocity!), then returned to their silent journey.

The Russians seem to be born to the stage. Their emotions play clearly and strongly over their faces and through their bodies. Watching them dance is a little like sitting at the edge of the sea and watching its currents and swirls and eddies, all in varying speeds and moods and dynamics, yet somehow flowing harmoniously together. In *Polyanka* (The Meadow) there were boys in high, high prysiadkas, lines of dancers slowly sinking (with incredible unison) and rising, a huge leaping circle of men, and endless filigrees of rapid small steps. And the whole added up to the happy dancing of harvesters in a field. In *Yurochka* there was a delicious flirtation, as a high-stepping young man could not choose among a group of girls surrounding him in bouncing *pas de basque*. He ended alone, but carefree still. *Soccer* reflected the uninhibited humor of an animated cartoon as a group of men piled upon each other, were plummeted seemingly clear across the stage, or bolted into the air. And *Two Boys in a Fight* had the playfulness of children. This dance, performed in a special costume by one man, juxtaposed two tiny boys, kicking, scrimmaging, even pressing each other against the proscenium. It was a circus trick, but danced with extreme artistry.

Of course, the greatest trick of all was in the final *Hopak*. A close line of twenty-four girls extended across the stage. Suddenly a young man flew over their heads from behind. He landed before them to continue his dancing unruffled.

Estheticians talk about joy-in-movement. Igor Moiseyev and his phenomenal dancers have done something about it. The program was also a musical delight, with the orchestra under the direction of Samson Galperin.

Opposite page: Moiseyev Co. in action
Top: Joyous finale of "Ukrainian Suite."
Center: "City Quadrille" humorously depicts customs of Pre-Revolutionary Russia.
Bottom: "Soccer," an exhuberant dance satire on a sport popular in Russia.

Les Ballets de Paris
The Broadway Theatre
April 7-May 3, 1958
Reviewed by Doris Hering

As Roland Petit's Ballets de Paris unfurled again after a four-year absence from New York (and nine years after their first American appearance), a refrain ran uneasily through our head— "Beat generation, beat generation." And suddenly the meaning of this much used phrase became further clarified.

In his twenties, when he first began to tour with his company, Roland Petit represented something very real. He was a sturdy rebel from the Paris Opera. He expressed the outlook of the spikey-banged gamines, the strutting gamins, of Saint-Germain. His choreography explored a youthful world of sex and sentiment.

Now Petit has reached his thirties. And his horizon has not widened, his craft has not matured. He is clinging to an image that no longer has meaning for him and consequently has none for the audience. Even his dancers seemed less piquant and less lovable, as they engaged in the timid fantasy of *La Rose des Vents* or the derivative jazz of *Contre-Pointe*.

The shining exception was Jeanmaire. She has grown beyond the stereotype of the brassy urchin and blossomed into a dramatic dancer of depth, a lyric dancer of nuance. And, unlike Petit, who in his own performing now substitutes mannerism for dance movement, she has continued to strengthen and define her technique. When, as a little barmaid (who later turns into a mermaid and is thrown back into the sea), she entered the sleazy wharf-side cafe of *La Rose des Vents*, the apathetic scene suddenly developed focus. She was completely in character. But there was an underlying classic formality in her solo. *(Continued on page 60)*

A REVIEW:
Martha Graham and Her Dance Co.
April 1-13
Adelphi Theatre, NYC

ST. JOAN, CLYTEMNESTRA

AND

MARTHA GRAHAM

BY DORIS HERING

After three relatively quiescent years (and perhaps more artists should allow themselves quiescent years), Martha Graham has again stepped forward to change the face of dance. This time she brought with her a dance-image of special opulence and sheen, a theatre-image at once fresh and vivid.

But these were merely instruments to a greater cause. For, as the two-week season came to a close, we knew that a Titan had passed among us, weaving a great panorama of human conflict and human aspiration; swinging a powerful pendulum between darkness and light, torment and release—from the bitterness of *Cave of the Heart* to the transcendence of *Seraphic Dialogue*—from the despair of *Night Journey* to the daring of *Diversion of Angels*—from the hysteria of *Deaths and Entrances* to the faith of *Appalachian Spring*. And all evolved to an ultimate insight in *Embattled Garden*, an ultimate mastery in *Clytemnestra* (the two new works).

Clytemnestra, in which Miss Graham came to grips with the entire *Oresteia (Agamemnon, Cheophoroe, Eumenides)* of Aeschylus, seemed at first viewing to be merely a triumph of form, an evening-long synthesis of visual and dance symbolism detailed in a somewhat impersonal fashion. Its shape appeared discursive. It seemed to summarize rather than soar. And Miss Graham's own role of Clytemnestra seemed to be that of spectator, rather than participant.

But by the time we had seen it again, we came to the realization that *Clytemnestra* is a work of such boldness that it far exceeds the wildest imaginings of that visionary of visionaries, Isadora Duncan, who re-affirmed the role of dance in relation to Greek tragedy. And more important, it makes Miss Graham's own legend-inspired works like *Cave of the Heart* and *Night Journey* fall into the category of preliminary studies for this all-encompassing statement. *(Continued on Page 38)*

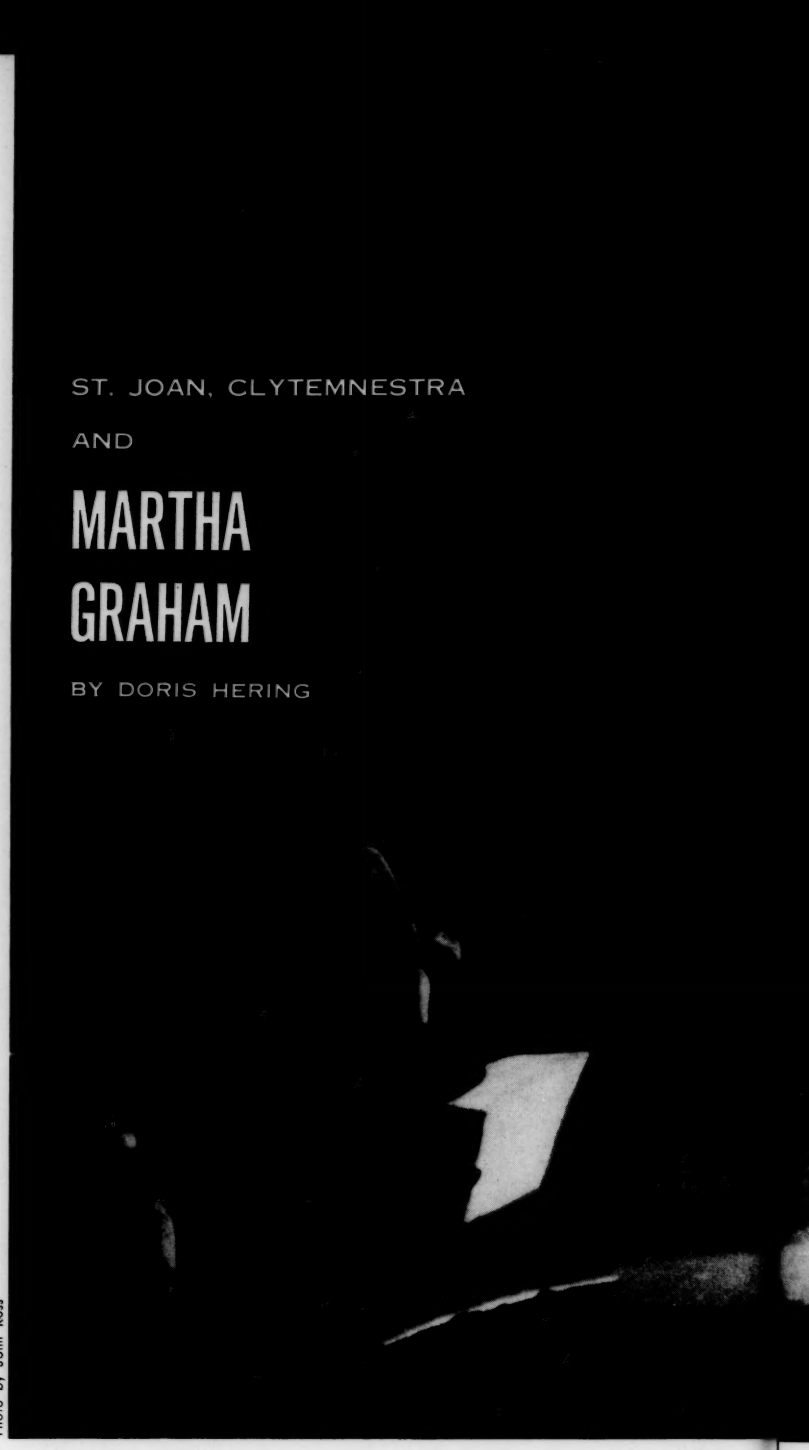
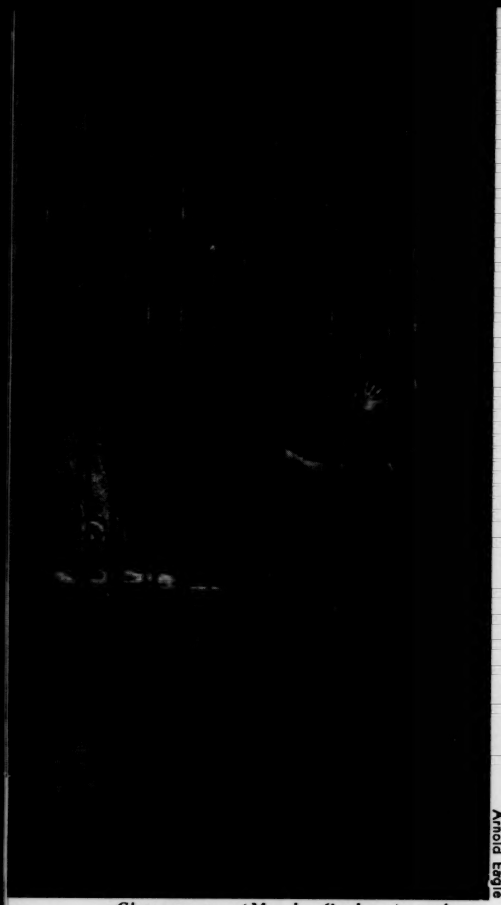


Photo by John Ross

Martha Graham, in foreground, and members of her co. in "Clytemnestra," Act II.



Arnold Eagle

Clytemnestra (Martha Graham) confronts Agamemnon (Bertram Ross) in the closing section of Miss Graham's evening-long work "Clytemnestra."

GRAHAM REVIEW *(Continued)*

Clytemnestra is in four parts. The first one summarizes all the elements and presents all the people who are to form the subsequent tapestry. The second part retraces the theme in sequential order, with the events surrounding the Fall of Troy and the return of Agamemnon to his wife, Clytemnestra, and their "house of sin with red rain trickling down its walls." The third part centers about the vengeance wrought by Orestes and Electra upon their mother and her ill-gotten mate, Aegisthus. And the final scene, a brief one, brings all to equilibrium.

The work opened with two singers (Bethany Beardslee and Robert Goss) seated at either side of the stage before a grey scrim. Across, before the misty curtain, came the Messenger of Death (David Wood), solemn, purposeful, strong; his head bald, his torso contracting mightily, his crooked staff cracking the ground before him. The curtain passed and deep within the stage stood Clytemnestra behind what seemed like a shimmering rainfall, perhaps symbolizing her isolation even from Hades, perhaps symbolizing the net of Agamemnon's murder, and in a larger sense, the whole inexorable pattern of the tragedy.

She entered the performing area and turning, released the figure of her sister, Helen (Ethel Winter) from behind a form resembling a knot-holed fence. Suddenly the whole stage came alive with sturdy, archaic men and darting, black-clad women. Helen strode sadly among them, and all departed, leaving Clytemnestra alone, crossing the stage in small steps, hands before her mouth.

Hovering near a throne, she relived the sacrifice of Iphigenia (Yuriko) and the joining of Orestes and Electra (Bertram Ross and Helen McGehee). The leading characters were presented one by one. And the effect was much the same as that of the chorus in the Greek theatre or the "confidente" in the French classic theatre. The air was cleared for the moments of high tension. The intellect was satisfied so that the heart could take over.

And it did in the second part of *Clytemnestra,* which opened with a powerful solo for King Hades (Gene McDonald) confronting a giant seed-pod form. Using it almost as a military shield, he struggled with it and pushed it with his chest, as though he were urging a seed through the ground. Here was a statement to be confirmed by the regenerative theme of the final scene.

The Chorus, which moved as though drawing a single shared breath, slashed across the stage in a magnificent leitmotif—one leg sharply extended forward, then bending as the pelvis retracted. Suddenly all the characters summarized at the outset became real. They were in turn illuminated by Clytemnestra's imagining as she crouched behind the throne or sat anguished upon it. There was the stoniness of Aegisthus (Paul Taylor) cracking his whip; the curving of Paris and Helen about each other; the pathos of Clytemnestra stroking Iphigenia's arm at the moment of sacrifice; the mounting intensity of Clytemnestra's erotic duet with Aegisthus, and her conflict with the murder weapon. A moment of theatrical relief came as Agamemnon (Bertram Ross) returned arrogantly, and great masses of purple-red cloth were laid before him. The cloth later formed the fan-like curtains behind which he and his mistress, Cassandra (Matt Turney), were murdered. Finally, Clytemnestra returned to her depraved lover as the Furies swept again across the stage.

The third episode was dominated by the duet with Orestes and Electra pressing toward each other as though caught in a vise, or standing, Electra on his shoulders, while the Furies circled about them on their knees. And after all the blood and all the murder and all the lust, there came the serenity of the closing scene. Death and destruction were finally banished. Agamemnon sat upstage behind the curtain of shimmering streamers, and Cassandra, Electra, Iphigenia, Helen and Clytemnestra made their way slowly downstage in the semi-dark, while the singers chanted "Rebirth, rebirth!"

For us, *Clytemnestra* was more Miss Graham's "Letter to the World" than her earlier work which bears the title. It was a statement drawn out of maturity—maturity of the intellect expanded by maturity of the heart. And the choreographer was nobly served by her company, all of whose leading dancers have grown immeasurably.

The style that Miss Graham uses in her own dancing is now quite different from that projected upon her company. Her own body still retains some of the old lines of frustration and predatoriness —the jutting head, the lifted shoulders, the angled arms. But against this she plays the curving, swiftly sinuous style of her girls. It is as though Miss Graham belonged to one time and had bestowed upon her company, as a parent does upon its children, the concept of a future and more tranquil time. Hers is the image of conflict played against theirs of freedom and purpose.

One does not especially associate richness of color with the stage designs of Isamu Noguchi. But the golden net, the sky-blue platform, the polished brown spears, the crimson drapes—every scenic element of *Clytemnestra* was chromatically sumptuous. And the costumes by Helen McGehee and Miss Graham, with their splashes of color in the sweeping skirts, with their glistening hair ornaments, with their body-cling, were stunning. The score by Halim El-Dabh did not measure up to the richness of the work. It seemed spare and repetitious, and the use of the two singers was a bit on the pretentious side. But it was played with care and

style (as was the entire season's difficult musical repertoire) by a special orchestra directed by Eugene Lester.

Biographies of Martha Graham always hail her as a tenth generation American. And the shadow of her Puritan ancestry has often (to quote a line from one of her own works) "gained the block and gained the door," placing guilt and passion in unresolved conflict. Finally, in *Embattled Garden,* choreographed for Yuriko (Eve), Bertram Ross (Adam), Matt Turney (Lilith), and Glen Tetley (The Stranger), she brought the conflict audaciously into the open . . . and with a touch of adult humor.

The dance took place in a colorful Garden of Eden (designed by Isamu Noguchi) punctuated with a thicket and a tree in violet and pink and green and blue, and with Eve in frilly pink and Lilith in lime green, cooling herself languorously with an orange fan. How angry the Stranger (symbol of the serpent) was as he slid down from his tree, fiercely contracted his torso, kicked his legs, and beat his thighs. Never have we seen Glen Tetley dance with such forcefulness. He seemed like a primitive Iberian (reflecting the Spanish overtones in Carlos Surinach's vital score) challenging Adam to battle or glowering over Lilith. There was torment (sadness, too) in the duet between Eve, combing her long hair, and Adam, torn between loving her and punishing her for just the trait he loved in Lilith. And the whole dance added up to a brilliant outburst, like a rocket flaring in a hot summer sky . . . and with, just below the surface, a faintly tongue-in-cheek sophistication.

One rainy day in Paris, we happened by chance into the Sainte Chapelle. The little church was dark and shadowed. But just as we reached the most lovely of its windows, the sun came streaming through in one of those rare moments of miraculous splendor. It was just such a moment that Martha Graham caught in *Seraphic Dialogue,* her third re-working of an earlier piece entitled *The Triumph of Joan.*

The dance was conceived like a cathedral window before which passed the events in Joan of Arc's life. It was the threshold moment, with Joan (Ethel Winter) recalling the past before taking her place in the heavenly kingdom.

Curly-haired St. Michael (Bertram Ross), his hands offered outward, sat in the glistening metal framework (designed seemingly out of spun light by Isamu Noguchi), and at his sides stood tall Gothic ladies, St. Catherine (Carol Payne) and St. Margaret (Ellen Siegel). The Joans-of-the-past entered quietly, ready for the ritual of recapitulation.

Yuriko as Joan the Maid, ran lovingly toward the audience, arms wide — or swirled in joyous turns, her face wreathed in smiles. Helen McGehee as Joan the Warrior, knelt in wrapt duet with St. Michael. Matt Turney as Joan the Martyr, embraced the pyre in stilly anguish. And finally, with St. Michael's hands fluttering as though caught in a beam of glass-filtered sunlight, the figures-of-the-past withdrew and Joan climbed into his final embrace.

The performance quality of *Seraphic Dialogue* had the selflessness that one might expect in a Medieval Mystery. In some of his roles (notably in *Night Journey)* we found Bertram Ross's dancing a bit fussy. But as St. Michael he displayed both power and poetry. Yuriko had an innocence that was all the more miraculous when one considered her sagacious performance of Eve on the very same program. But the crowning achievement was Ethel Winter as Joan. She danced like a flame—by turns tender and warm and exalted and gentle. Her solo, sinking to the knees, arms opening like flower petals, moved us to tears. Hers was indeed the spirit of the "Pucelle d'Orleans."

Many works have come to symbolize an American point of view in dance. Among these we might name *Fancy Free, Rodeo,* and *Billy the Kid.* But beyond them all we would place Martha Graham's *Appalachian Spring.* First done in 1944, it grows with each passing year. And this is true because the choreographic structure is so sound and because there are so many moments of significant gesture—the Husbandman touching the new house and finding it good—the Wife gingerly perching on her new rocker—the little Followers of the Revivalist patting the ground as though exhorting the grass to grow. The whole dance is interwoven with these small personal impulses, and yet it has a classic tranquility of structure, with quartets, duets and solos following each other as neatly as in a traditional ballet.

We should like to have seen Ethel Winter cast as the Wife. For, although Miss Graham performed the role radiantly and convincingly, hers was a triumph of acting. It would have fallen more realistically upon Miss Winter's shoulders. As the Pioneering Woman, we found Matt Turney beautiful to look upon, but remote. In the performance that we saw, Bertram Ross seemed tired in the role of the Revivalist. The Followers (Yuriko, Helen McGehee, Ethel Winter, and Miriam Cole) were perfectly matched in their innocent intensity. But honors went to Stuart Hodes for the quiet strength of his Husbandman.

The word "stark" has for years been applied to Martha Graham and her theatre concept. It is mis-applied. For what impressed us most in the new works, and in the older works, too, was the elegance—an elegance of movement style and an elegance in the atmosphere evoked. It struck us particularly in *Deaths and Entrances.*

This could well have been stark and bleak, deriving as it did from the doings in the gloomy parsonage of the Bronte family. But instead, the work had the

(Continued on Page 64)

In Martha Graham's "Seraphic Dialogue," St. Michael (Bertram Ross) blesses Joan the Warrior (Helen McGehee) as St. Catherine (Carol Payne) and St. Margaret (Ellen Siegel) look on.

Arnold Eagle

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman: Text by Saul Goodman

MATT TURNEY

How did Matt Turney get to be a "Graham dancer?"

Could it have been the high school program set up by the Milwaukee Recreation Department?

Or was it the lively curriculum of the University of Wisconsin, where technique, composition, music in relation to dance, and rhythmic analysis of movement are among the subjects taught, and where head of department Margaret H'Doubler and her assistant Louise Kloepper were a source of great inspiration.

Or was it witnessing intriguing performances given by Martha Graham and Co. as well as other well-known modern dance groups during their infrequent tours of mid-Western schools?

Certainly all three were strong influences.

Matt Turney claims Milwaukee, Wisconsin, as her home-town, although she was born while her father was still attending medical school in a small town in Georgia. His decision to set up practice in a larger city moved the family North.

When, after she had graduated from high school, Matt requested permission to go to Chicago for the purpose of seeking advice from Katherine Dunham about a career, her parents let her go, hoping that she would be discouraged and get the "wild idea" out of her system. Unable to obtain a formal appointment, Matt stumbled in on an audition. When she phoned home to say she had been invited to join Miss Dunham's Co., her parents advised her to "take the next train home and get ready for college."

In the summer of 1947, Matt and five other modern dance major graduates formed the Wisconsin Dance Group and set out on a tour of mid-Western U.S. and Canada, giving lecture-demonstrations and performances of their own choreography.

The following fall she came to New York for further classes, and, in her attempt to decide which would be the best course to follow, studied with many teachers. As an advanced student at the Pearl Primus School, Matt appeared in concert performances and also taught classes when Miss Primus was performing away from N.Y.

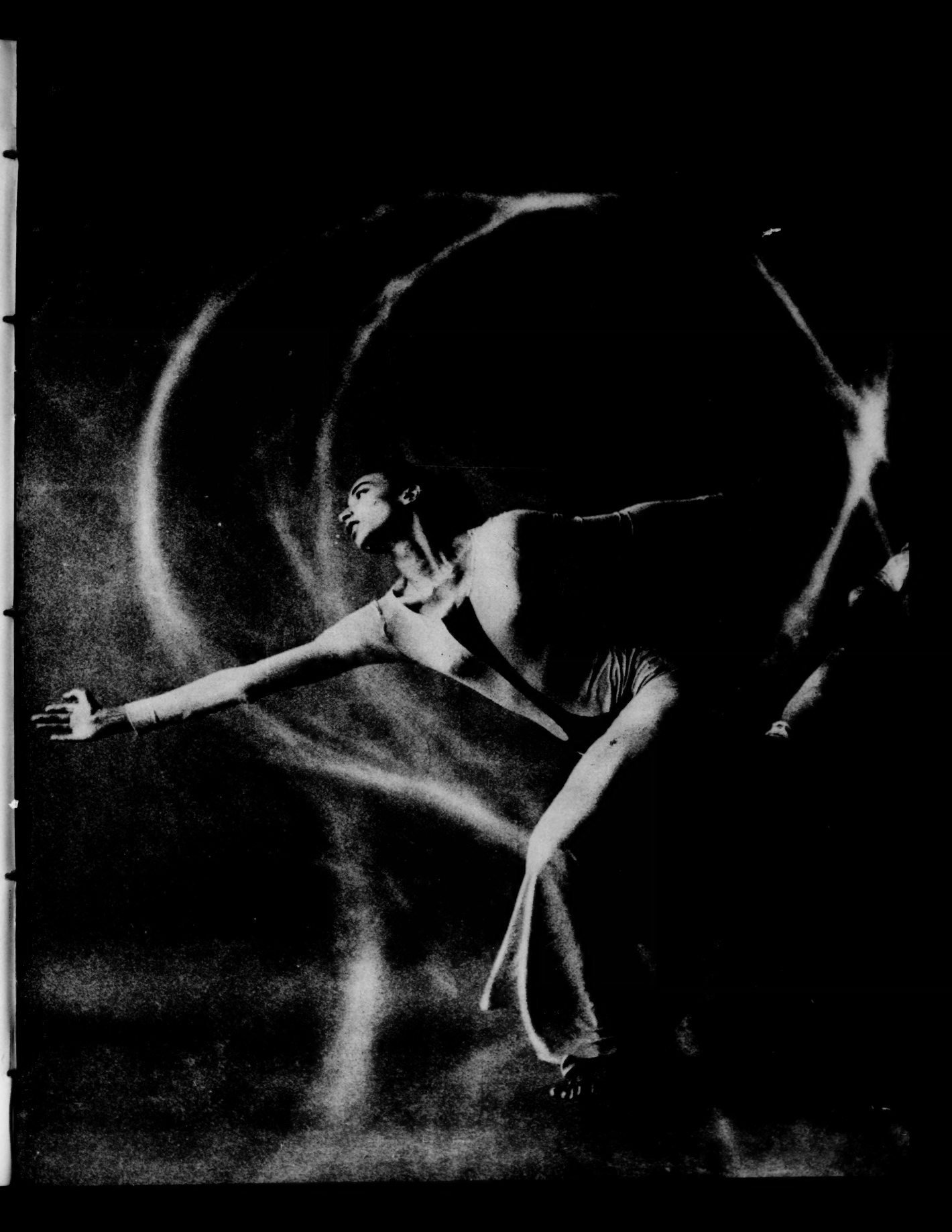
She returned to Milwaukee in the late spring when the Wisconsin Dance Group resumed its travels, this time on a cross-country tour. And then, after much pleading, she finally won her mother's consent to move to N.Y. permanently. In the interim, Martha Graham and Co. had once again performed in Milwaukee. After having studied briefly at the Graham School while in N.Y., and now realizing what the result of such concentrated study might be, Matt confirmed her original decision to devote herself exclusively to the Graham method of modern dance.

Her first appearance with the Graham Co. was at the Juilliard School of Music during the 1951 season, when she danced the role of She of the Ground in *Dark Meadow*. Since that time she has been a regular member of the Co., appearing in local seasons at the Alvin Theatre in 1954, the ANTA Theatre the following year, and most recently in the season at the Adelphi (see review in this issue). She also participated in the Co.'s European tour in 1954 and the Far Eastern tour in 1955-56, dancing in countries where dance of this genre had never been seen.

The Pioneering Woman in *Appalachian Spring* and the Chorus Figure in *Cave of the Heart* have been two of Matt's outstanding roles. This season, Miss Graham's new works employed Matt's lyrical talents as Lilith in *Embattled Garden* and as Cassandra in the full-evening work *Clytemnestra*.

Matt wants to dance as much as possible. She has appeared in concert performances with Pearl Lang, Donald McKayle and Robin Gregory. And to increase her performing range, she has been studying ballet for the past two years with Karel Shook. "There's no denying the value of ballet training." Matt has found Broadway casting directors amazed at the idea of a Graham dancer wishing to appear in musical comedy, but she doesn't consider it so unlikely, and hopes such a chance will soon come her way.

The success of the recent Graham season at the Adelphi Theatre has a double importance for Matt Turney. Her husband, sports reporter Robert L. Teague, whom she married just over a year ago, was a member of the enthusiastic audience. Up to that time, he had not seen his wife on stage.



SOUTHEASTERN BALLET SCORES AGAIN

THIRD ANNUAL REGIONAL BALLET FESTIVAL: BIRMINGHAM

BY DORIS HERING

Birmingham News

Backstage at Birmingham's Municipal Auditorium, "Taglioni" (Constance Phelps, Louisville Ballet) is crowned by Sharon Pratt (Atlanta Civic Ballet). Looking on (l. to r.) are Anne Phillips (Ballet Guild of Jacksonville), Karen Conrad (Southern Ballet), and Gage Bush (Birmingham Civic Ballet). Ten Southeastern regional companies performed in the 1958 Festival.

What is it like to attend a regional ballet festival? It is a little like committing oneself to live for two whole days at the flutter-pace of a silent movie.

Greetings, registering, luncheons, cocktail parties, climbing in and out of endless automobiles, attending rehearsals, watching classes, arguing and questioning at a symposium, sitting in on formal meetings, watching the dawn come up after informal ones accompanied by scrambled eggs . . . shaking hands, scrutinizing name tags, finding one's way to the dais, making speeches, listening to speeches, checking flight schedules, saying goodbyes . . . so it went during the entire week-end, from Friday night, April 11 through Sunday night, April 13.

Through it all there flowed the graceful current of Southern hospitality presided over by Mrs. William Dexter, President of this year's Festival, and Mrs. Houston Brice, President of the Birmingham Civic Ballet. And giving it all a focus, there were the two performances. In these, a total of 97 young people danced in a manner that often made ballet seem like the newest and freshest of art forms.

The works for the two performances had been selected last January by the Festival's 1958 Adjudicator, Doris Hering. They were divided between those considered suitable for the more intimate requirements of a Friday night Workshop (open only to those attending the Festival) and a larger bulk of works of sufficient theatrical impact for the Saturday night performance before the general public in Birmingham's huge Municipal Auditorium.

The Workshop took place at the handsomely modern Shades Valley High School. It was prefaced by a delightful buffet supper given by Mrs. Morris W. Bush in the foyer of the school.

The Festival Adjudicator had originally intended that the Workshop be accompanied by a moderator who would explain why specific works had been chosen. The emphasis was to be on a learning atmosphere (with perhaps questions from the audience), rather than on a performing atmosphere. Although this format was not strictly adhered to, the Workshop acquired a personality of its own—and an interest of its own.

All of the groups appeared in practice clothing, with no special lighting and with piano or recorded accompaniment.

In her *Les Valses Sentimentales,* Albertine Maxwell (Director of the Nashville Ballet Society) approached the Ravel music with emphasis upon its languidness. This was a bit dangerous, for adolescent dancers have a tendency to bog down unless they are wedded to a pervasive rhythmic structure. Most effective of the episodes in this lyric abstraction was the second one, with the girls in long lines, melting into a trio. The company has improved greatly in group style since last year, but the dancers still lack vitality and formality in their *port de bras.*

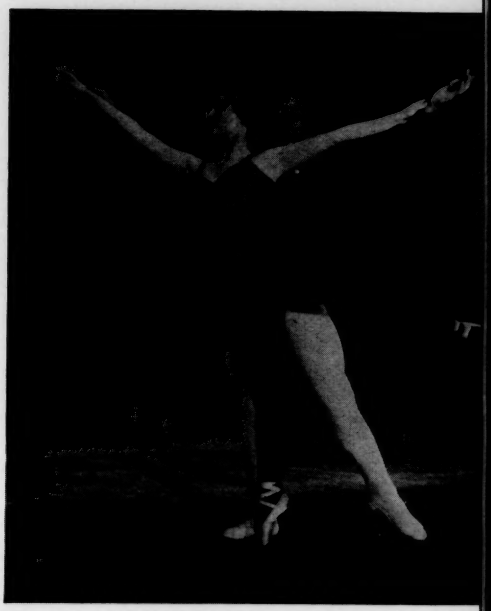
Gage Bush and Richard Englund of the Birmingham Civic Ballet have evolved a sensitive mutual awareness in their partnering. Their *Black Swan Pas de Deux* was a model of dynamic balance. And they performed with dash. But throughout, there was a crispness not really suited to the late-Nineteenth Century style of Petipa. And we are old-fashioned enough to have missed the thirty-two *fouettés.*

Endearing in its lack of pretentiousness was the Mobile Civic Ballet's *Children's Corner,* performed to lively, unhackneyed music by Edward Straus and Robert Farnon. The choreographer (and company Ballet Mistress) Lee Weatherby Partridge, opened her work

PHOTOS BY LEWIS ARNOLD

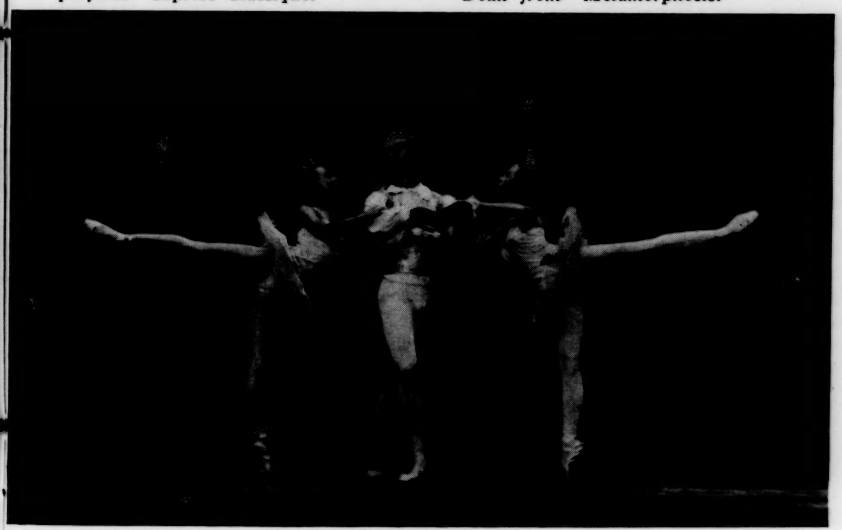
Birmingham News

Honored Guests Nathalie Branitzka, Doris Hering, Robert Joffrey and Ted Shawn are greeted at the airport by Mrs. William Dexter, Festival President. Arriving on a later plane were Honored Guests Ben Somers and Alice Bingham.



At right:
Barbara Manry and Nolan Dingman (Jacksonville Civic Ballet) in a Pas de Deux from "Metamorphosis."

Below:
Linda Willard, James Boyer and Anne Phillips (Ballet Guild of Jacksonville) perform "Caprice Classique."



with a simple duet performed while the other dancers stood quietly upstage. With unaffected directness, the corps wheeled about and filed downstage in *relevés* and *changements*. And the entire group, led by two more soloists, performed a polka *ballabile*.

Mrs. Partridge tends occasionally to let her dancers become static. A less literal reliance upon the musical beat might free her of this. But she has done wonders with a very young company.

In working as Guest Choreographer with the Louisville Ballet, Mia Slavenska evidently exercised a strong influence upon its leading dancer, Constance Phelps. In her *Nutcracker Pas de Deux* with Bill Lee Weber, she had the hand-flicking authority that one remembers from Miss Slavenska's interpretation. And this was in a sense unfortunate, for Miss Phelps has an inherent delicacy actually more suited to the role.

We were rather surprised that Richard Englund, the Birmingham Civic Ballet's Artistic Director, should have selected Bizet's "Symphony in C" to accompany his ballet, *Kaleidoscope*, for the music has become closely associated with Balanchine's ballet. Mr. Englund approached the music briskly and confidently, but with little feeling for its essential romanticism.

The work, set principally in squares or in facing lines filtering through each other, was enhanced by the wonderfully alert performing quality that Mr. Englund has elicited from his company. We were especially impressed with the solo work of Martin Buckner and Bonnie Corson, both of whom danced with great warmth.

The Atlanta Civic Ballet, which opened the Saturday night program, seems to dance in a perpetual glow. And choreographer Merrilee Smith (the company's Associate Director) pinioned this quality in *On Wings of Youth*. It is a five-part work of candor, simplicity, and remarkable flexibility in its approach to the Rossini - Britten "Matinées Musicales"

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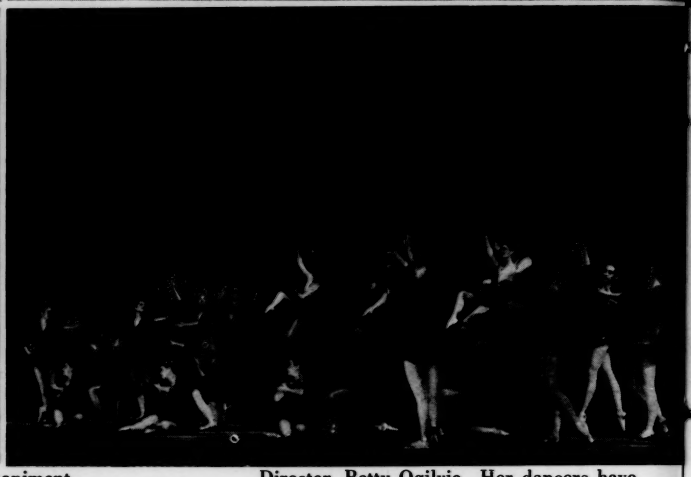


Top left: Richard Englund and Gage Bush as Siegfried and Odette, confront each other in "Swan Lake" (Birmingham Civic Ballet).
Top right: The Dolin-Perrot "Pas de Quatre" interpreted by Bette Weber Flock, Constance Phelps, Virginia Everett, and Joy Williams (Louisville Ballet).
Lower left: Street scene from "An American in Paris" (Southern Ballet).
Lower right: Finale of "On Wings of Youth" (Atlanta Civic Ballet).

used as accompaniment.

Miss Smith has an innate sense of visual climax—two boys carrying a girl exultantly down center-stage—a group of girls sailing into boys' arms—a solo girl bursting into a chain of turns about the stage—and the final massing of the entire company (attractively costumed by Margaret Shepherd in shades of pink, crimson, maroon, and violet) striding boldly toward the audience and then arresting in a lift. It should be interesting to see Miss Smith go on to more challenging music.

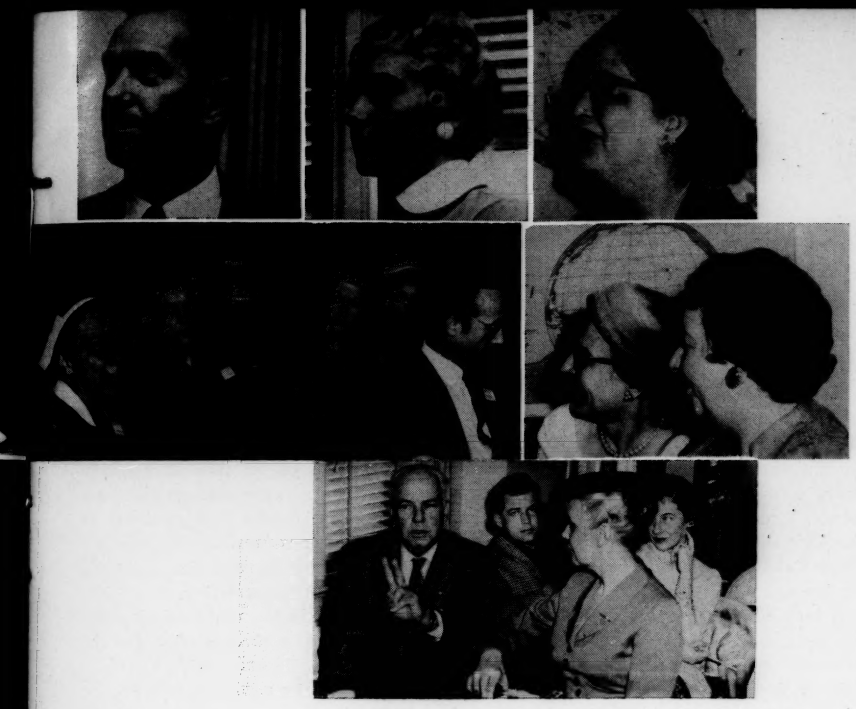
Wakefield Poole, a former member of the Ballet Guild of Jacksonville, created *Caprice Classique* for Linda Willard, James Boyer and Anne Phillips of that organization. Although conventional in form, the work ranged widely and easily through the classic vocabulary. Especially effective was the free-leaping solo for Linda Willard, who is a gifted dancer. Her present air of intense dedication should some day blossom into genuine fire.

Some of the effect of *Caprice Classique* must be attributed to the company's Director, Betty Ogilvie. Her dancers have exceptional strength and purity of style. The work would, however, benefit from cutting. And its decor, a huge spotlighted urn, was a discordant note.

The Birmingham Civic Ballet presented the second act of *Swan Lake* with Gage Bush and Richard Englund in the featured roles. The production was admirably cohesive in style. The corps and soloists all performed with a swiftly paced finiteness of gesture. This did not evoke much in the way of poetry, but it served to keep the stage picture clear and uncluttered.

The company is indeed fortunate in having Gage Bush as its leading dancer. She is a young artist of exceptional potential — with strength and brio and musical awareness. But she lacks the final element of "douceur." And this is perhaps the most elusive, for it cannot be achieved consciously.

The Louisville Ballet has a predilection for traditional works. Four of the group's dancers performed the Dolin-Perrot *Pas de Quatre* with a consistent sense of its underlying finesse and with charming in-



A Symposium on problems and motivations of civic ballet elicited lively participation. Some of those attending and contributing ideas were (l. to r., top to bottom) Thomas Armour (Miami Ballet), Betty Ogilvie (Ballet Guild of Jacksonville), Janet Bell (Louisville Dance Council), Mrs. W. Clifton Weatherby and Mrs. Daniel C. Kennedy (Mobile Civic Ballet), Lottie Hentschel, Karen Conrad, and Pittman Corry (Southern Ballet), Albertine Maxwell and Ruth Slack (Nashville Ballet Society), Ted Shawn, Walter Lupke (Fort Wayne Civic Ballet), Dorothy Alexander (Atlanta Civic Ballet), Mrs. Walter Lupke (Fort Wayne Civic Ballet).

dividuality in the solos.

Joy Williams displayed delicacy and freedom as Lucile Grahn; Bette Weber Flock's Carlotta Grisi had an agreeably soft style; Virginia Everett was lightly amusing as Fanny Cerrito; and Constance Phelps had just the right piquancy as Taglioni. Her negotiation of the celebrated Taglioni ballon was delicious. But all of the dancers showed the common fault of inflexibility in the feet.

An Enchanted Moth and her Captor (Barbara Manry and Nolan Dingman) and a Black Widow Spider and her Obsequious Mate (Sherrie Williams and Bobby Conine) performed their pas de deux to the tender music of Ravel's "Daphnis and Chloe Suite." The dances, created by Dorothy Hinson Burnson, Director of the Jacksonville Civic Ballet, had a theatrical, almost acrobatic quality. And in a sense, this was unfortunate. For Mrs. Burnson has a sure sense of movement. It is marred by lapses in taste—prolonged leaps (nicely done by Nolan Dingman); lifts that are too tricky; costumes bemused with sequins; and as a strain on the eyes of the audience, the entire dances done in an errant follow-spot. Of the four dancers, Barbara Manry showed special promise.

Pittman Corry and Karen Conrad, Directors of the Southern Ballet of Atlanta, were the featured performers in Mr. Corry's *An American in Paris* (to the Gershwin score). They are both engaging performers, and they gave a needed focus to this musical-comedy-style version of tourist life in the City of Light. As the innocent American, Mr. Corry is "taken in" by a quartet of taxi drivers. He has the usual adventures—Can-Can girls, flower girl (appealingly danced by Lynn Petters), fashion salon, and ladies of the evening. And finally he finds a sympathetic comrade in an urchin from the States. The young dancers performed with verve, but the aloes flavor of the demi-monde is understandably beyond their ken.

Two awards accompanied the program. One, made during an intermission, was the gold key of welcome from the City of Birmingham to Honored Guest, Ted Shawn. And the other, a cash award from the Birmingham Music Club, was presented at a post-performance party to the member of the Birmingham Civic Ballet who had made the most progress during the season. It went to Carolyn Orr. Unlike Mr. Shawn, she greeted hers with squeals and tears.

The regional ballet movement in America is young. The companies that perform more or less regularly in their home cities are still learning about efficient organization, about repertoire building, about all the mechanics of professional dance. And there are many groups only now in the process of formation. They are wondering what is ahead of them. They want to avoid as many pitfalls as possible.

And so a regional ballet festival, if it is not just to serve the companies actually chosen to dance, should offer an atmosphere of learning. Intermingled with the gracious luncheons and cocktail parties, and surrounding the necessary executive and policy-making meetings, there must be ample opportunity for the neophyte directors to learn from the more experienced ones—for the directors who do not yet have companies to learn from

(Continued on Page 73)

Young Balinese dancer now in New York helps us know life on a far-off island

BUMBLEBEE ON TWELFTH STREET

BY DAVID BOROFF

Small, lithe, and shapely, Ni Rondji (pronounced Nee Ronnie) is a Balinese dancer currently living on a quiet side-street in Greenwich Village. (The word "Ni" means simply feminine gender, irrespective of marital status.) Miss Rondji is a grave-faced girl of nineteen with lustrous black hair down to her waist. Her gestures are neat, precise and swift. Though she laughs easily, she conveys a sense of deep reserve. She wears large ear plugs, made of beaten gold and studded with rubies, in her widely-pierced ears. In the center of her forehead is a beauty mark denoting a temple dancer. When we were introduced, she salaamed, hands clasped respectfully.

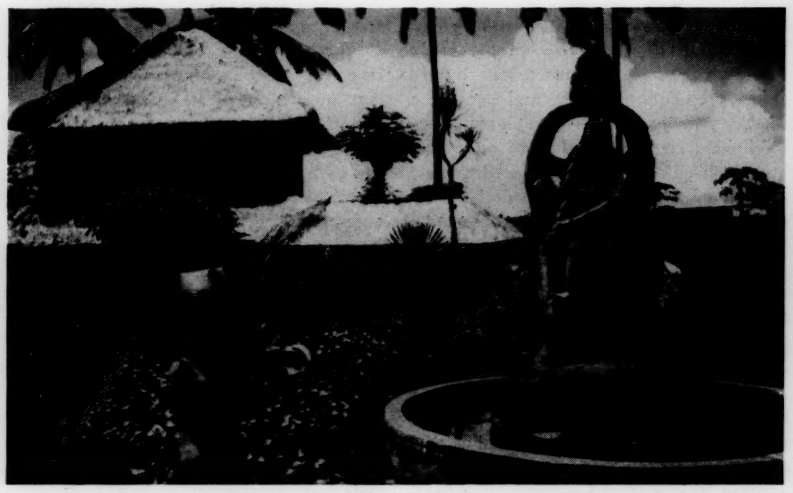
Miss Rondji is now undergoing basic training in the American way of life, but with a patient, friendly smile she declines total acculturation. To the delight of her neighbors and occasional strangers, she manages to keep inviolate a small, serene corner of Balinese life amid the raucous discordancies of New York. The pattern abounds in charming incongruities. Thus, while Miss Rondji is unable to resist the blandishments of a Sixth Avenue supermarket, she does her shopping with a large Balinese basket carried on her head. In her ankle-long batik skirt, prim Balinese blouse, and the inevitable flower in her hair, she walks imperturbably through the city streets, her head basket loaded with such improbable items as packaged rice and frozen vegetables. Or, when her husband recently had a show of his Balinese paintings at the Sagittarius Gallery, she startled sophisticated 57th Street by marching along, gallery-bound, carrying her husband's canvasses on her head.

In her apartment she walks barefoot except in the most inhospitable winter weather. (Her toes are widely separated from a life-time of walking without shoes.) She regards her feet somewhat ruefully these days, for they have gotten soft and can no longer manage the tree-climbing to which she was addicted at home. In the street she wears the simplest kind of little girl slippers, for she finds most shoes highly constricting.

In private life the wife of Antonio Blanco, a painter with a passion for the Orient, Miss Rondji lives with him in a large studio on the top floor of a brownstone. The apartment, vividly cosmopolitan, reflects the cross-fertilization of European and Indonesian cultures. Along with appurtenances of Mr. Blanco's profession—paintings, easels, and a skylight—there are Balinese masks and daggers

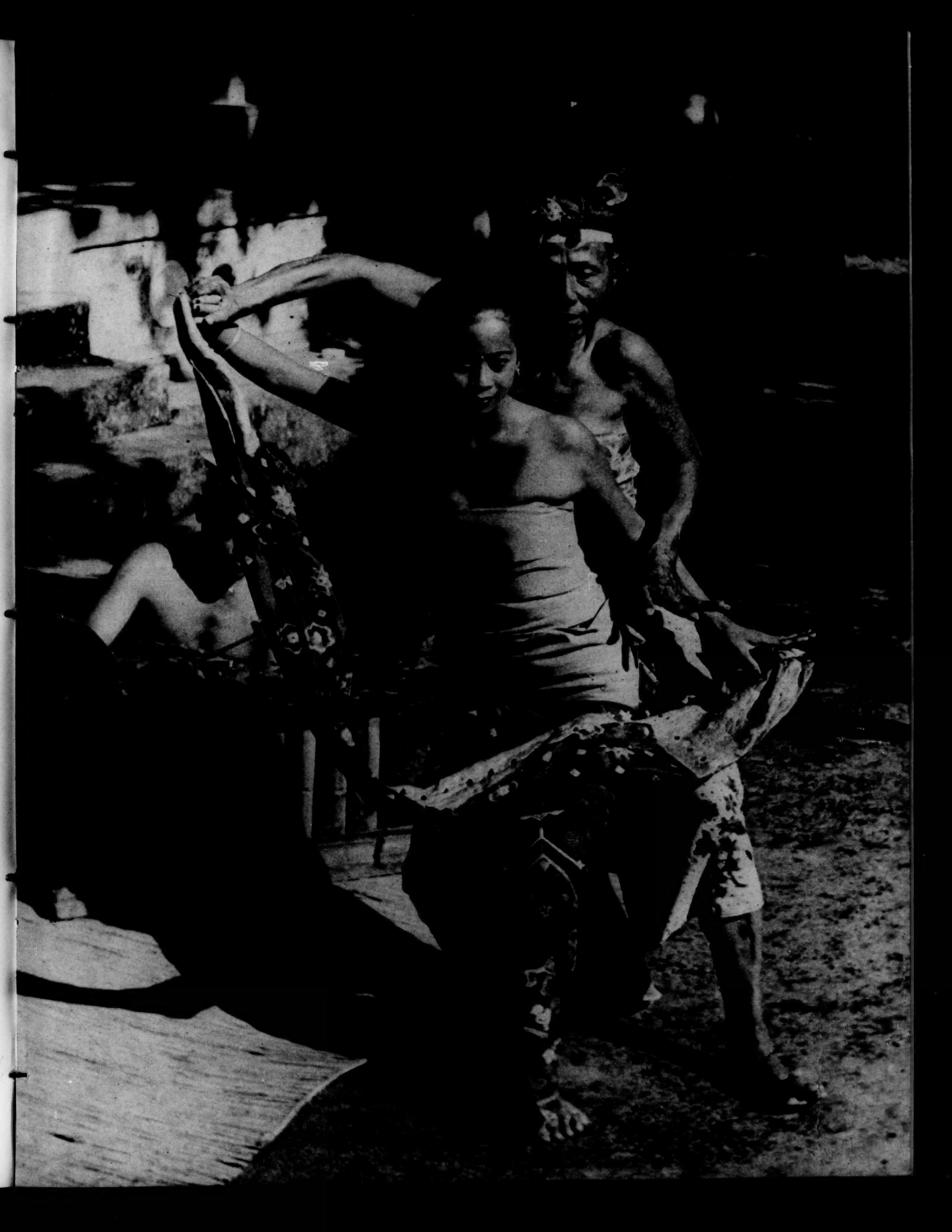
(Over)

Above: Bapak Mandrei, father of Ni Rondji, is a stone mason. He is also chief of the village of Panestanon. As a young man he was an excellent Barong dancer (his role was the front part of the lion). Painting is by Rondji's husband.



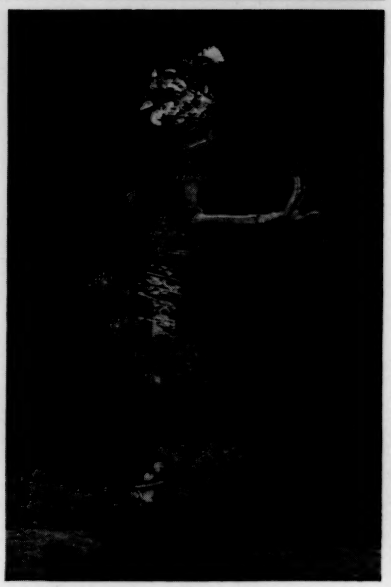
Above: The studio building seen here was built for Spanish-born artist Antonio Blanco. Ni Rondji was one of the 15 girls engaged to carry rocks for its construction. This is how painter and dancer met, then married in Balinese-style ritual.

At right: Rondji with Mario, Bali's great dance artist. Here he teaches her his "Bumblebee" dance (playing the gender is Wajan Begeg, of the Tabanan co. which recently toured U.S.). Mario considers Rondji his "adopted daughter."



Above: A Balinese priest blesses the two Barong Landong masks which Rondji brought with her to the U.S. The masks (the white, female; the black, male) are high spiritual personages, and once blessed must never be transported by any other hands than the owner's.

Upper right: Ni Rondji dances the "Mandet" at the Djakarta palace of Indonesian President Sukarno (seated), while her husband looks on. "Mandet" is a sacred temple dance ordinarily performed only inside a temple (most Balinese dances are done in the temple courtyard).



Rondji (note gold plugs through her ear-lobes) moves with enchanting grace through the measures of "Tjondong," a Legong dance.

Left: Rondji's upper teeth were slightly filed down at puberty, in accordance with Balinese tradition. Thus one is prepared to be received by God in the event of death.

and swords *(padangs)* of uncompromising ferocity. The furniture is tasteful but conventional. However, leather portieres strung with bells separate one part of the apartment from another, and whenever Miss Rondji moves into the back of the apartment, there is their fresh, pure tinkling sound.

The Blancos have been in this country about twenty months. Their American visit results directly from the fact that in order to retain his citizenship, according to the McCarran Act, he is required to spend a certain amount of time in this country. Although Mr. Blanco wants his wife to enjoy the fruits of her American stay, he is apprehensive about her becoming too well attuned to this country. "I want her to progress here," he said, "but not so much that she will compare American life with Balinese."

Mr. Blanco acts as dragoman for his attractive wife (her English is musical, but faltering), bridging the gap between the West and exotic Bali, opening vistas that no tourist could. A Catalonian by birth, he speaks Spanish, English and Indonesian with facility, and has a lively sense of cultural relativism. He describes life on Bali, and particularly in Panestanon, Rondji's native village, with relish.

His marriage to Ni Rondji, for example, took place three years ago on a nuptial bed brocaded with flowers and fruits. There were offerings to countless gods, both good and evil. A baby chick was sacrificed to propitiate the gods of evil. The nuptial couple was joined at the wrists by threads to symbolize their union. At the end of the ceremony, Mr. Blanco was carried on the shoulders of Ni Rondji's brothers as an expression of family solidarity.

How did they happen to marry? Mr. Blanco, in rather seignorial fashion, had engaged fifteen girls to carry rocks to be used in building his home. They moved in a comely procession hour after hour in the bright Balinese sunshine—a scene of Gauguinesque splendor. Ni Rondji was one of those girls. He saw her. He was enchanted. They married.

Is it always that simple for a Caucasian? Not at all. Gentle and guileless, the Balinese resist any incursions made by Westerners unless the latter have been around for a while and have participated sympathetically in their way of life.

Life in Bali is highly ritualistic and poetic, with work, play and religion integrated into a lyric web. Though the Balinese seem far more permissive than we, especially in respect to sex, they have their own pruderies. Balinese modesty focuses on the legs rather than on the breasts, which are freely exposed (in the small villages, at any rate). Miss Rondji explained that she could not study modern dance or ballet here because it would necessitate exposing her legs. She pantomimed an elaborate technique of undressing she uses in her native village when bathing in a stream to conceal her legs from young men who might be watching. This involves unwinding the sarong and placing it on a rock in the river. After bathing, the modest maiden then dons her sarong without exposing her legs. (The men of the village, unregenerately the masters, bathe upstream in order to get the fresh water.) Miss Rondji has not yet recovered from cultural shock: she is still astounded to see women in shorts in America.

(Continued on Page 92)

Upper left: Ni Rondji dances at an Ambassador Hotel luncheon in Los Angeles. She also appeared in L.A. in a Ruth St. Denis evening. She now teaches dance in NYC, and recently shared a program with Tilakam at the Theatre Marquee.

Above: The Blancos arrived in the U. S. from Bali by way of Japan, where Ni Rondji appeared several times on TV. Here, with Japanese dancers in Balinese costume, a curiously incongruous sight.

Below: Ni Rondji carries a native basket in native style to the upper floor of a Greenwich Village brown-stone building.

Jack B. Mitchell

DANCE THERAPY for POLIO PATIENTS, Part I

BY MILTON FEHER

Teaching dance therapy to victims of infantile paralysis offers deep personal rewards. To see a child's crooked spine straighten, to watch him take firmer steps, and then to enjoy his laughter when he finds himself actually dancing, makes one feel that dance therapy has made a real contribution. To see an adult who has hobbled painfully on a cane for twenty years be able, after a year's study, to walk gracefully without help and even to dance, is a beautiful sight. Modest little steps they are, but done with as much appreciation as if they were Nijinsky's leaps.

While presenting ten seasons of lectures on dance therapy to enrollees of dance teacher's training schools, I learned why some pupils fail to get these good results. Most commonly, they find themselves overwhelmed by the demands of the regular classes. Thrown in to sink or swim, too often they sink, bitterly frustrated. The polio victim needs very special attention. Teachers and pupils agree that regular dance classes are certainly too hard for him.

The polio victim works harder in almost everything he does. To walk the same distance as you he must work more, sweat more, and breathe more heavily. In severe cases, even during inactivity, breathing is labored. Much of the strain and some of the disabilities are due not to the real defects, such as paralyzed or weakened muscles and the permanently imbalanced posture, but to the failure to use most efficiently what is left. The unsuccessful dance therapists make the mistake of accepting the inefficiency as an inevitable part of infantile paralysis. They try to teach the straining pupil how to dance instead of how to relax.

Why is this so important? What is relaxation? As used in this article relaxation may be defined as "being as easy as possible in proportion to the amount of work being done." Efficiency is a mark of being easy. The champion golfer can hit a ball two hundred and fifty yards with less effort than the duffer who almost kills himself driving it one hundred and fifty. The duffer's energy was being consumed by friction due to poor body balance, the champion's energy was transformed into results.

Skill in dancing depends on the ability to relax while in motion. If the polio victim strains in standing, he tenses more as he walks, and much more in dancing. This happens partly because greater motion increases fear of falling. The body tightens unconsciously, and makes a fall so much more likely. It becomes a vicious circle; the harder he tries to do a step the harder the step becomes.

The main reason for exessive tension in dancing is that people think (consciously or unconsciously) that they have to hold themselves up as they dance. This implies that people have to carry their own weight. A normal mother can roll her baby carriage all day. She might be able to lift it for a second, but not much more. She can roll it without excessive fatigue because all the while the ground holds it up. If she wastes energy lifting it while she pushes, she would strain the way a person does who thinks he must hold himself up as he walks. She could not lift a weight equivalent to her own for long, but she is able to walk for hours because the ground supports her body weight. Her muscles need only move her while her skeleton extends the support of the earth to every part of her body. This support requires no energy unless its balance is upset. Then muscles must work to re-establish the balance. In the normal person with average posture, correction of tiny imbalances requires very little energy.

My first dance therapy pupil was a young woman who had contracted polio while awaiting the birth of her second child. I watched her sadly as she struggled, pushing the carriage with both children. Her head was so far forward that she faced the ground most of the time and her back was almost parallel to the ground. Naturally she was exhausted! I found, when I questioned her, that she did not know that she was bent forward. She knew that her back hurt, but did not know that her back muscles were spastic from continually working to prevent her trunk from falling further. With each step her trunk heaved up and down as well as from side to side. All this thrashing about was a substitution for the normal action of her weakened legs. She *was* "holding her own weight," because her posture and balance were so poor that her muscles constantly had to grab on to her to prevent a fall. Learning to relax and to stand better, she found her legs were not as weak as she had thought. By putting her mind to it, she could maintain a feeling of resting upon the ground as she pushed her carriage. She stopped "holding on to the carriage" and enjoyed relaxing her hands as the ground supported it. The heaving of the trunk proved to be unnecessary. She looked much more like an attractive normal young mother as she strolled with her babies.

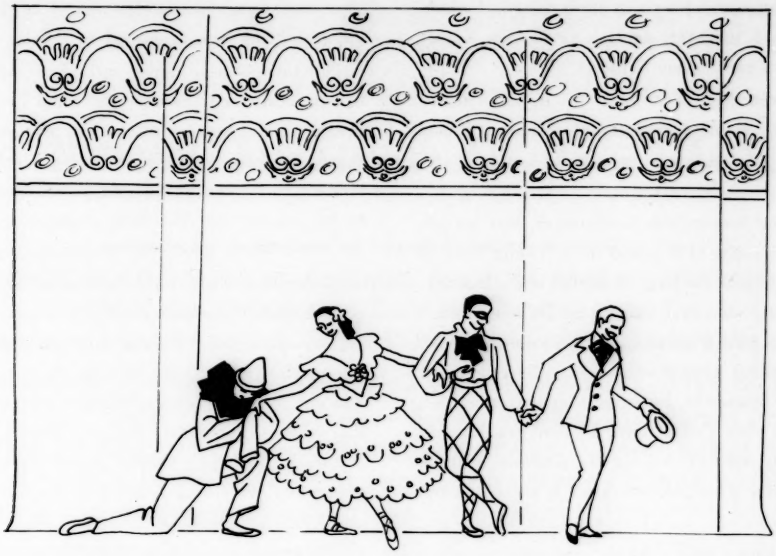
Learning to relax can best be started lying on the back. With the floor under every segment of the body, your skeletal muscles can rest from the continuous burden of balancing an unbalanced structure. Here, at ease, one can study many of the characteristics of effortless ballet posture.

However, tension does not subside automatically. Muscles which have been clutching for years may soften appreciably upon lying down, but they will still be far too tight. The student will not know if he is tense or relaxed until glaring signs of tension are pointed out. Some common indications are frowning, hunched shoulders, an arched back. Since all these are postural errors, committed by voluntary muscles, they can all be corrected with training. He may first be allowed to hunch on purpose, pulling his shoulders up to his ears. Holding them up long enough will cause an unpleasant pressure which he will be glad to erase by letting his shoulders drop. A pleasant feeling of ease tends to spread through the body. Rigid muscles in the arched back will fight the spread of relaxation. This may be overcome by placing the legs upon a chair. This flattens the back and the resultant feeling of relief serves two purposes; it shows that the pupil had a considerable pull in the small of the back without hav-

(Continued on Page 85)

The author is creator of the Milton Feher Relaxation Method of Dance Therapy, which he has taught for many years at his NYC studio, at the Federation of the Handicapped, and at the Cerebral Palsy Society in Philadelphia.

Twenty-third in a series of YOUNG DANCER "STORIES OF THE BALLET" by REGINA WOODY illustrated by ARLINE THOMSON



CARNAVAL

Romantic ballet in one act
Music by Robert Schumann
Book and choreography by Michel Fokine
Scenery and costumes by Leon Bakst
Presented at Pavlova Hall, St. Petersburg, in 1910
Paris Premiere in 1910 by Diaghilev's Ballets-Russes

The colorful characters of commedia dell'arte have intrigued theatre-goers ever since they were first invented in the Italian street plays of the 16th Century. Today they can be seen regularly in the little pantomines presented in the Tivoli Gardens of Copenhagen. And they have appeared in many ballets, including Boris Romanoff's *Harlequinade*, premiered two years ago by the Ballet Russe de Monte Carlo.

But the best known and best loved commedia dell-arte ballet is Fokine's *Carnaval*, created when he was a very young choreographer. It was a lovely ballet, with Schumann piano pieces as the lilting accompaniment, and with sets by Leon Bakst. And its slight story of the amorous adventures

(over)

of Harlequin, Pierrot, Columbine and their friends had, in its Paris opening, such immortal dancers as Tamara Karsavina, Enrico Cecchetti and Vaslav Nijinsky.

Although the work has been done by Ballet Theatre and Ballet Russe de Monte Carlo in this country, it has never achieved the flavor—or the popularity—of its early versions.

Its tale of love and loss unfolds in the foyer, just outside a ballroom. It is the night of a grand ball. Young couples stroll about chatting and flirting. Estrella and Chiarina, with their escorts, are the first characters we see. There is a stolen kiss just before Pierrot, sad clown that he is, sneaks in, hoping against hope that no one will see or mock him. But Harlequin bounds in, bubbling over with mischief. He tricks and teases poor Pierrot until Pierrot lies down in despair. A cowardly sort of fellow, his pathetic attitude discourages Harlequin, who goes off after a more spirited victim.

A girl darting about like a giddy butterfly intrigues Pierrot, and he is inspired to believe that he has found his own true love. He catches her, but she slips out of his grasp, leaving him crumpled in defeat.

The ante-room is almost full. The poet Eusebius rambles in, sits down and searches the room for someone to be his dream girl. Chiarina offers him a rose, and captures his heart. Estrella arrives with young Florestan. Though pretending to be annoyed at his persistence, she soon accedes to his request for the next dance. Now Chiarina dances for her adoring poet, who is transported by her loveliness.

Columbine flirts with Harlequin. She even makes eyes at Pantalon, a proper dandy, hoping to make Harlequin jealous. However, once the three have danced together, she allows Harlequin to see that she loves only him. The other dancers come to congratulate her, and now she is so happy that she is agreeable even to Pierrot and to Pantalon. Naturally Harlequin simply cannot leave well enough alone, even when everything is going to his liking, and ties Pierrot and Pantalon together. Everyone else turns their attention to the engaged couple in a final charming tableau.

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Linn and Alexander

(*Continued from Page 29*)

Making use of his observations over the years as TV's most experienced dancer-choreographer, Rod Alexander has convictions about what television dance needs most. He feels very strongly that the television networks should maintain their own permanent dance companies.

The network would sign up a corps of dancers on a year-round basis. These would be ready when needed for work on regular or special shows. Excellently trained to begin with, they would continue to attend class regularly in all fields of the dance.

"Anthony Tudor and other leading figures could be asked to give them courses in classic ballet. Doris Humphrey could teach modern methods. Michael Kidd or Jerome Robbins might give instruction in theatrical dance," Rod envisions. "America and TV would have that rare and wonderful thing — a well-rehearsed company of superbly-trained dancers with a unity of style."

A workshop of choreographers, scenic designers and composers would work with the organization and develop what television so desperately needs: fresh talent and new ideas.

The benefit to dancers would be immeasurable, Bambi adds. "Dancers need security and stability. It's a great help to feel that all the hard work is leading somewhere."

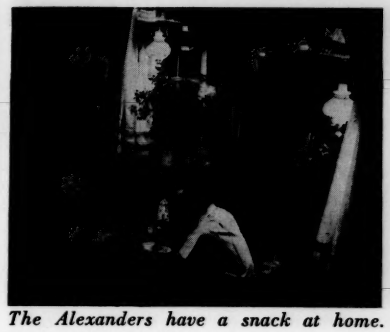
And hard work is absolutely basic for dancers, says Rod. "A group of people must work hard together, constantly, to grow and improve and develop in full measure."

He learned in choreographing *Shinbone Alley* for Broadway how performing the same ballet night after night can help a dancer develop as an artist. "You really get to know what you are doing, and can make your own maximum contribution to a role. We found the same thing was true on our night club tours, where we did the same show twice a night."

"The TV networks would not only reap the benefits of having a fully matured and developed corp of performers," says Rod, "but the project would also be tax deductible."

If carried out, the plan would make television artistically important in America's dance life. It is already important for its economic opportunities.

The pay is good, Rod confirms. "Not as good as the movies, but far better than in ballet companies—for the corps especially," Bambi says. "Ballet pay is



The Alexanders have a snack at home.

figured on a full year's basis, if you work regularly, which you almost never do."

As to their own earnings, they state that they've been "very fortunate."

Working in television, as anywhere, has advantages and disadvantages. In contrast to Broadway, Bambi recalls, "reviewers of TV shows rarely mention dancers' names. In the theatre, there is almost always a good mention." Billing does not mean much to her, either place. "We don't ask for billing on TV," she says modestly, "but usually they list our names right up among the stars."

Certainly many of these "stars" have less claim to the title than Bambi Linn and Rod Alexander, whose special touch, however, will be missing from the picture tube in the fall. They are now undertaking the most ambitious project of their careers. They are readying a company of their own, to tour in a program of American dances.

With them in their Dance Jubilee Company will be eight singer-dancers and five musicians. Their four-month tour will begin in October. By bus they will go from New England, through the Midwest, as far as Texas. There is a chance that they will appear at the Brussels Fair during the month of September.

The company grew from a suggestion by the American National Theatre and Academy that they assemble a program of American dance to send abroad. As they began to collect material for such an endeavor, they saw in it a unique challenge.

"We will grow in dimension and in vocabulary," Rod predicts. "It is also a great challenge to see if we can carry a full evening of dance."

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(Continued on Page 56)

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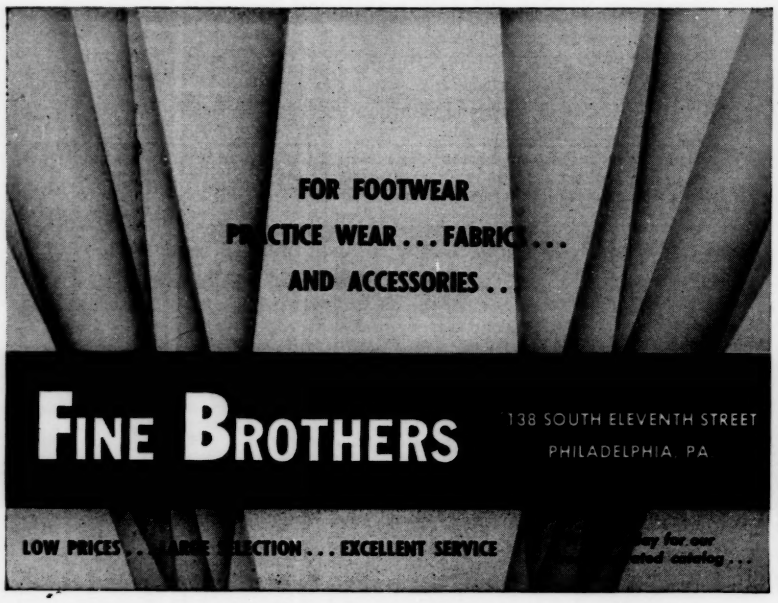

Linn and Alexander

(*Continued from Page 55*)

A few of the dance suites they'll include have been done by them on TV, but most of the material will be new. It will cover American dance from its early days, up through the Charleston era, to modern rock-and-roll. Daughter Belinda will accompany them on the tour and—as scions of theatrical families have a way of doing—may get into the act.

Unlike many, Bambi and Rod look forward to an absence from the TV screen.

Rod has had offers to do the choreography for two regular TV shows this fall, but "it's not what we wanted. Doing the same type of work over and over dulls the wits," he says. "At this point, we want the excitement of something new, away from the hum-drum."

Dance Jubilee is being booked as a concert attraction. Its audiences will see a sampling of American dance, past-to-present, and a company of marvelously skilled performers, who represent the American dance trend towards great versatility. Starred will be a beautifully lyric ballerina who does jazz, modern and "pop" dancing, and a dynamic, inventive partner-choreographer.

Audiences will see them, this time, *life-sized.*

THE END

Barbara Andres

MARY WIGMAN IN THE U.S.: Famed German modern dance artist Mary Wigman extended her recent U.S. trip to spend extra time on the West Coast. Above, she is shown at an informal tea given for her by Ruth St. Denis on April 17. Among those present were, l. to r., back row: Nola Arndt, Virginia Handford, Marjorie Kohanova, Mr. Gilbert, Sushila Janadas, Mary Tiffany; middle row: Lois Ellfeldt, Ruth St. Denis, Mary Wigman, Karoun Tootikian, Margaret Gage; front row: Lonny Cathron, Dorothy Lee Tifal, Asoka, Sujata.

THE MOISEYEV DANCE CO.

(Continued from Page 33)

occasionally remind us of the Rockettes. But while the technical precision of the latter is machine-like and anonymous, the Russians' spirited exactness of detail, on the contrary, seems to reveal the unique vitality of each individual performer.

That brings us to what is the Moiseyev troupe's greatest attraction—its *esprit.*

Like an individual every company has its personality. Israel's Inbal enchanted with its freshness, its eagerness, its juxtaposition of the great age of its roots with the youthful zest of its performers. The Royal Danish Ballet has a lightness of touch and a genteel quality in its heritage that gives it a look of simplicity quite individual to it. The New York City Ballet, brilliant, sophisticated, isolated, enthralls with its lofty musicality, its shimmering displays of movement.

The Moiseyev ensemble brings with it a personality of joyousness, of satisfying integration. One somehow senses, on an altogether non-political level, that these people "belong." They have the radiance, individually and collectively, of people who are secure and loved. Whatever circumstances under the communist regime are for other people, there seems no doubt that dancers are well treated, admired and respected. (Moiseyev has received three Stalin Prizes and the honorary title "People's Artist of the Soviet Union.") These dancers belong to their time and country. The latter pays them well and proudly sends them out as propaganda.

We know there are some members of our State Department who feel that the President's Fund for Cultural Exchange is a gesture, nice, but unimportant. They are willing to go along with it, but not very far. We think they are wrong.

It is extremely clear that a large part of the American public is enjoying, and being affected by, Russian propaganda currently here in the form of the Moiseyev Dance Company. Conversely, the companies we send abroad also make vivid, important impressions. They should be given every possible assistance, not only financially, but morally, too. If there must be a cold war, we think that the best possible weapons are those of the arts. We want our artists, and specifically our dancers, of whom we are very proud, to represent us abroad, with glory. For we know, first-hand, the pleasure and the enlightenment to be gained from such exchanges.

Lydia Joel

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DANCE Magazine 231 W. 58 St. New York 19

Yet she can still be the Jeanmaire of old—catlike in her "morning-after" strut across the stage in *Carmen*—tantalizingly languid as she glides out of bed, sucking an orange. She is a performer of rare distinction. Where is the choreographer to offer her challenge?

In addition to *Carmen* (which is still Petit's most original work), there were three New York premieres—*La Rose des Vents, Contre-Pointe,* and *La Dame Dans la Lune.* The opening *Contre-Pointe,* to a bombastic jazz score by Marius Constant (also the company's musical director) resorted to well worn devices—dancers lying on the floor and by turns sitting up in the manner of *Pied Piper,* flexed feet, shuddering legs, fingers snapping.

Occasionally there were bright moments —a wistful boy in flexed-foot jumps, a duet with the girl used as a mannequin, a small group imitating a train. But for the most part the choreography left the dancers scrambling frantically back and forth across the stage. Of the soloists in *Contre-Pointe,* only Dick Sanders found a style of his own. Also featured were Ariel Auclerc, Rino Adipietro, and Jane Laoust.

Mr. Sanders was the central dancer in *La Dame Dans la Lune,* and as a young man confronted by a succession of fanciful apparitions, he gave the work its only sense of wonderment. The ballet, with sets and costumes designed by Edouard Dermite after pictures by the early French movie maker, Méliès, was in reality a series of stage-pictures incidentally animated by dance. A lady (Veronika Mlakar) descended in a crescent moon. A Magician (José Ferran) constructed a cardboard Harlequin, and it came alive. Butterflies in painted wings waltzed in the manner of Loie Fuller. And Petit joined the girls in a Can-Can.

Of the principal performers we found Veronika Mlakar attractive but lacking in sparkle. Jane Laoust was used almost exclusively in virtuoso turns, which she did with speed and aplomb. Rino Adipietro has a high energy which should serve him well when he achieves more refinement of style. Were it not for Jeanmaire—and in a smaller measure, Dick Sanders—the evening would have been empty indeed.

The Ballet Theatre Workshop
Phoenix Theatre
April 21, 1958
Reviewed by Doris Hering

Gifted artists have an uncanny way of straddling time—of offering an image

sometimes ancient in an idiom wholly new. That is what Herbert Ross did in his *Ovid Metamorphoses*. His four episodes of love-leading-to-physical transformation had the patina of classic Rome—its elegance, its tinge of softness. And yet they were clothed in the physical daring, the unswerving vitality of contemporary dance. And they were perfectly wedded to the accompanying Schoenberg music.

Io (Sallie Wilson) poised tense, arms and legs stiffly angled, upon the ground, then rolled and crouched and sprang in an erotic battle with a cloud. Echo (Ruth Ann Koesun), fluttering side to side in milky *bourrées*, finally drifted away, as Narcissus in the form of two interlocked boys (Loren Hightower and Paul Olson) opened the fingers of two hands to form a tremulous flower. Daphne (Lupe Serrano), her legs flaring in powerful extensions, was fearful yet daring as Apollo (Michael Lland) held her fast. And finally, Venus (Nadine Revene), after the death of Caesar, offered her hand upward, sparkles trickling from the palm, and a faraway star began to shine.

Herbert Ross seems always to be most strongly motivated by the distortions in human love, rather than by its natural course. But within this context, he conjured into being a whole Pleasure Dome of unforgettable dance-images. And his dancers performed as though bewitched.

The remainder of the Ballet Theatre Workshop program was not so felicitous. It would seem that works like *Pillar of Fire* and *Facsimile* have proved both a blessing and a curse to Nora Kaye. For whenever a choreographer wishes to do something about frustration and emotional disintegration, he calls upon Miss Kaye to writhe and scramble and suffer. Enrique Martinez' *The Mirror* was about a confused lady, tussling with Force and Lust and Love, and ending up screaming. Miss Kaye, sincere artist that she is, performed the shambles with the same devotion she would bestow upon a work of genuine merit. Scott Douglas, Ray Barra, Leo Duggan and Michael Lland gave her fine support. The work sported an original score (reminiscent of movie background music) by Kenneth Schermerhorn.

William Dollar obviously lavished much care and thought upon his two works, *The Parliament of the Birds* (Respighi) and *Angrismene* (Stravinsky). But both emerged full of movement artifice.

In *The Parliament of the Birds*, Mr. Dollar attempted to echo some of the

(Continued on Page 63)

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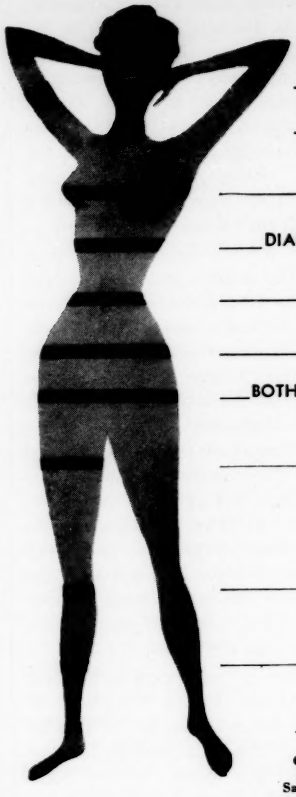

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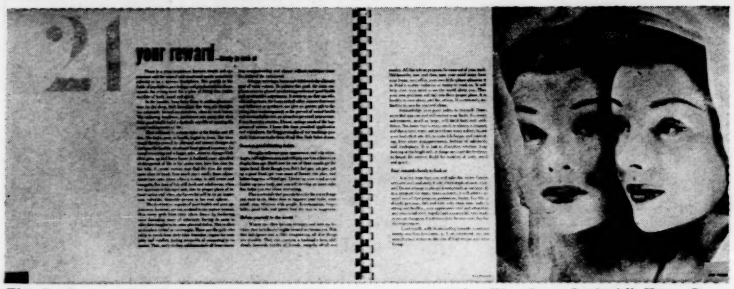

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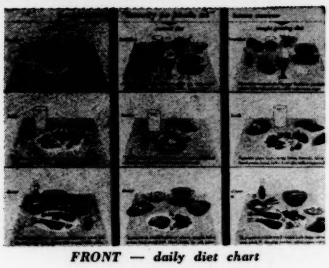

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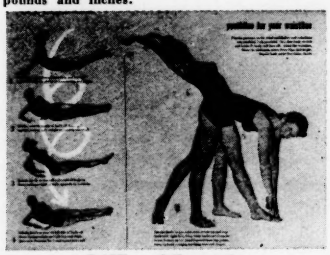

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REVIEWS *(Continued from p. 61)*

exoticism of the Persian poem upon which the ballet was based. The dancers sat in solemn circles, making pyramids with their arms or undulating them Hindu-style. Intermingled were deliberate attempts at movement-humor—girls playing with balls on rubber bands and piling them into a basket—a sudden Charleston—flat-footed strutting. But without motivation or outcome, the flavor of humor is lost. The work was sturdily performed by the Workshop Group of The Ballet Theatre School.

In *Angrismene* (The Angry Maiden) there was again a concentration upon the arms, archaically stylized but with overtones of the familiar Balanchine arm-counterpoints. The high moment of the three-part work was a duet for Lupe Serrano and Royes Fernandez. Miss Serrano's turns, whipping into arabesques, were an exciting experience, combining as they did the boldness of pure energy and the exquisiteness of control.

Conducting tasks for the evening were divided between Kenneth Schermerhorn and Samuel Krachmalnick.

Juilliard Dance Theatre
(Jose Limon and Co., guest artists)
Juilliard Concert Hall
April 11-12, 1958
Reviewed by Lillian Moore

It has been a long time since the modern dance has produced a work so profoundly stirring, and so exalting, as José Limón's *Missa Brevis*.

This is the song of a strong and simple people, a song of thanksgiving for deliverance from the unspeakable horrors of war. Its dances express a deep awareness of the wonder of life, and transcendent joy at its resumption, yet every passage is heavy with the memory of unutterable suffering and irreparable loss. What cannot be spoken can be danced, and here the movement seems to spring directly from the heart. The entire ensemble seems swayed by one mass emotion. There is not a single decorative flourish; every movement seems necessary, beautiful, and right.

Zoltan Kodály composed the *Missa Brevis in Tempore Belli* in 1945, and its first performance was given in a bombed-out church in Budapest. For Limón's work, the shadowy skeleton of a ruined church is etched on the backdrop. The magnificent score, for organ and chorus, seems to echo through the ruins like an affirmation of faith, an affirmation which finds its visual expression in the dances.

In his long career, José Limón has never danced with more astounding control, or with more complete conviction. He was magnificent. Yet even his solos blended with splendid inevitability into the whole. Ruth Currier, Betty Jones and others from the Limón company danced with intensity and dedication, but so did the young members of the Juilliard group.

If the powers that be would like to show other nations an aspect of American art which reflects a supremely sensitive understanding of their innermost feelings, their dignity, pride and courage, Limón should be sent straight back to Europe (where he has just recently toured) to dance the *Missa Brevis*. It revives one's belief in the nobility of the dance as a universal language.

Juxtaposed with a work of such dimensions, the other items on the program paled into comparative insignificance. Under different circumstances, Anna Sokolow's *Session '58* would doubtless hold considerable interest. It is an imaginative and original dance reaction to a raucous score by Teo Macero, reflecting the music with apparent spontaneity, in the same way that the actions of the dancers reflect the Aaron Copland score in Jerome Robbins' *The Pied Piper*.

Donald McKayle's *Out of the Chrysalis* seems to symbolize the struggle of the individual to rise out of an amorphous group in a primitive and stultifying environment. Ernest Bloch's fine score had a clarity which was lacking in the choreography.

The program began with a mild performance of Doris Humphrey's *Partita*, which dates from 1940. The young dancers did not quite succeed in meeting its technical and stylistic demands. They seemed more skillful and more adaptable in the Limón and Sokolow works.

The lighting, by Thomas De Gaetani, was well planned, but transitions were often awkward. Frederick Prausnitz was the expert conductor of the Juilliard Orchestra and Chorus, which added enormously to the effectiveness of the program.

Rebecca Harris
Carnegie Recital Hall
April 9, 1958
Reviewed by Walter Sorell

Rebecca Harris presented *Dances of Other Lands* from India to Panama via Korea, Okinawa, Burma, North Africa, Spain and Hawaii. It is certainly a colorful trip, and Miss Harris' gorgeous costumes helped to enhance the impression.

It is a laudable idea to have a master of ceremonies tell us something of these

(Continued on page 83)

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GRAHAM REVIEW *(Cont. from p. 39)*

richness of a black diamond. And Miss Graham, Ethel Winter and Ellen Siegel, as the three sisters, were no ink-stained novelists, but three handsome women ready to grasp and move the chessmen of fate. Miss Graham's performance was especially impressive, for, like most of her dancing during the season, it combined power, economy and a new and welcome objectivity. As the Poetic Beloved, we enjoyed Gene McDonald. New to the Graham company, he brought a refreshing simplicity to all of his dancing. (Some of the other male dancers have become a bit too mannered.)

A manneredness has crept into the group sections of *Diversion of Angels*. But in the solo roles, Helen McGehee was like a firefly. Glen Tetley again performed with an unleashed passion that should make him a welcome member of the company. (In no other circumstance has he so completely fulfilled himself as a performer.)

Ethel Winter was exquisite as the theme-figure. But we found her approach a bit too lyrical. It somewhat unbalanced the contrast in the three leading roles.

In the single performance of *Night Journey* that we saw, the solo parts seemed blurred and lacking in the pathos that we remembered from before. But the chorus of Daughters of the Night (Ethel Winter, Matt Turney, Carol Payne, Ellen Graff, Akiko Kanda and Bette Shaler) resembled a river, rushing and curving and sometimes ominously still. Miss Graham, more than any other choreographer, understands the Greek chorus—part human, part nature force.

But closest of all to nature-force is still Miss Graham's own performance as Medea in *Cave of the Heart*. Here again, as in other works, some of the personal quality, the personal identification, has gone out of her dancing. And in a sense this was good. For it only served to prove what a powerful work this is structurally and dramatically. And Miss Graham, snatching and regurgitating the red snake in her incantation, or wheeling about the stage encased in a gleaming thorny structure, was the very embodiment of evil—an evil so complete that it acquired a beauty of its own.

And perhaps that is the final key to Martha Graham's art. It places good and evil—St. Joan and Clytemnestra—in the same house. And it makes them dwell there in a splendor achieved by no other choreographer. *THE END*

Ballroom U.S.A.

"a-magazine-within-a-magazine"

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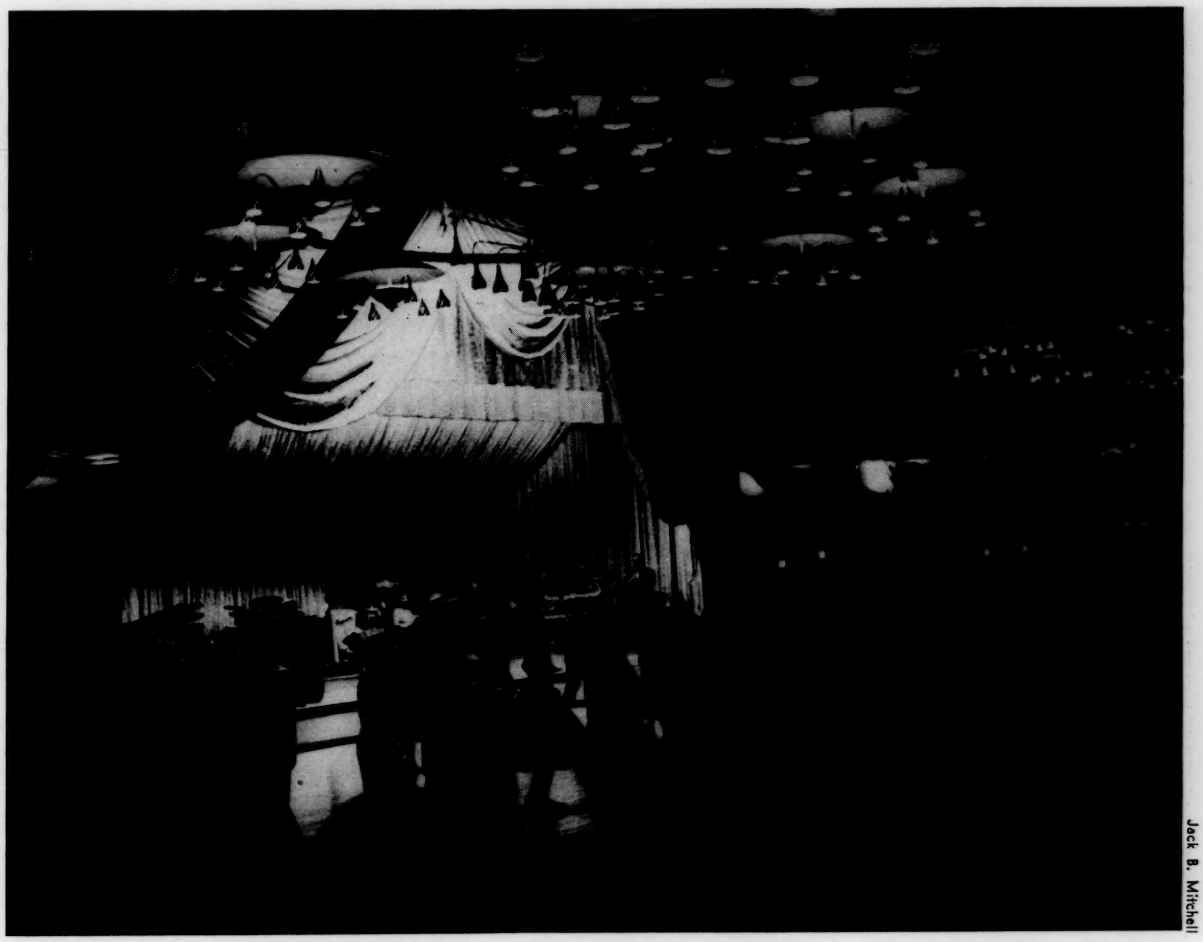

Jack B. Mitchell

ROSELAND DANCE CITY: Visitors to NYC who want to see the very latest in Manhattan dancing styles should not miss a visit to the famous Roseland. Harvest Moon Ball contestants are often to be seen practicing on the famous floor.

'BANDSTAND' PLAY: A pair of teen-agers display their prowess in jitterbug in an "American Bandstand" contest on TV.

LETTER TO DISC JOCKEYS

A Bid for Better Teen-Age Guidance Through Improved Ballroom TV Programs

BY DONALD DUNCAN

(Note: As part of the educational campaign of the National Committee for Ballroom Dancing, this material is being sent to producers and MC's of TV ballroom dance shows and to program managers of TV stations throughout the country.)

Again and again, television has shown itself to be a miraculously effective means of communication. A personality, an idea or a product presented on a coast-to-coast telecast registers instantly with many millions of people.

During the last couple of years there has been a phenomenal growth of the number of TV programs designed to appeal to school-age youngsters. An especially prevalent format offers a group of teen-agers dancing to hit recordings, which are spun by a popular disc jockey. Most widely disseminated of such shows is, of course, *American Bandstand*. Now there are reportedly more than 70 similar ones in the USA. Some are attractive and put on with considerable imagination. Others range from monotonous to downright terrible.

As a result of this TV craze, there has been a great spurt of interest among the teen-age viewers to learn ballroom dancing. For this the teachers of dancing have been, naturally, grateful.

Now that the Bandstand-type programs are past the novelty stage, it is time, many instructors feel, to try to exert their influence for some improvements. Good dancing teachers are solemnly concerned with the effect of their work with young people, and regard that work as an integral part of education. In dealing with adolescents, they recognize and accept the accompanying sociological responsibilities. Because they feel so keenly the urgency for trying to develop better, happier, steadier young people, they are looking for help everywhere. One great possible source is television.

None of these teachers propose that the dancing shows cease to be lively, attractive and fun. It is suggested, on the contrary, that TV producers will be able, among the elements of good ballroom dancing, to find the material for even more appealing programs, even better showmanship. As of now, on many of the shows, the youngsters Rock and they Roll, and that's about all. For the watcher, the enjoyment returns are diminishing badly. In order to be a steady listener, one would need to have two tin ears. R 'n' R is delightful, but it is more so if it is not continuous and kept rather more in the realm of comedy relief. Its over-promotion threatens to bring it the same fate that befell Calypso. (Or does anybody remember Calypso?)

What about a Waltz now and then? There's no dance that's prettier, and the sight of teen-agers doing it well would be most beguiling on the TV screen. If the Waltz couples were dressed as though for a Prom, wouldn't that be a welcome visual change from the sweater-and-skirt motif? For that matter, why not go "spectacular" and stage a miniature Cotillion for cameras? We wager it would be sensational.

Now, Mr. Disc Jockey, don't tell us you can't sell your youthful fans on anything so "square." We know from talking with those fans that you have plenty of influence with them. They think you're "the most" and would follow you in anything—even if occasionally you became a Waltz-plugger. They will react better than you think to the idea of dressing up and dancing smoothly—especially if it's to be on TV.

Another little suggestion, which might seem revolutionary, but which would endear you to the hearts of a great segment of the TV audience: how about having a camera catch a young man in the act of correctly asking a young lady for a dance? One might even go so far as to recommend that, at the end of the dance, he be spotted escorting her back to her chair and thanking her for the dance.

Dancing teachers are old hands at keeping youngsters happy, and they can come up with many novelty ideas to make your viewers happier. All the old "get acquainted" mixers would make very bright TV fare. A "change your partner" whistle dance could be no end of fun. A simple square dance thrown in would add to the enjoyment of both participants and audience. A little of this kind of thing might serve to unfreeze those frozen faces that seem to go with even the most vigorous Rock 'n' Roll.

Dancing for young people, under the right conditions, is a superb aid to adjustment. When teachers stress posture and dance position, they do not do so to be stuffy; it is a matter of instilling a sense of security and confidence. When they teach the principles of courtesy, it is not to be old-fashioned; it is to awaken a feeling of consideration for others. When they train pupils to move well, it is part of an attempt to develop in them a core, a center, a steadiness—at an age when they are otherwise all arms and legs.

One cannot escape noticing an ever-increasing restlessness among the teen-agers. New ways must constantly be invented to help them. A steady diet of Rock 'n' Roll is not the answer. Their idols, the disc jockeys, have it within their power to make a historic contribution toward helping young people find a better outlook.

RUMBA'S ANNIVERSARY

Hardy Ancestor of Mambo and Cha-Cha 1st Hit USA in 1928—30 Years Ago

BY ROBERT LUIS

Though almost 400 years have elapsed since the rumba* was first mentioned, this year marks the 30th anniversary of its appearance in the USA. It was back in 1928 that the first rumbas were danced in the Spanish section of Harlem.

Those of us who have tried to encourage the American public to appreciate the beauty of the true Cuban rumba know that the resistance has been considerable —due partly to a difference of temperament and partly to our love of short cuts and eagerness to get things done in a hurry. Be that as it may, there is now a large number of American dancers who perform a commendable Cuban rumba—only they call it mambo.

It is my opinion that, strictly speaking, there is no separate dance called mambo —it is only a way of playing Cuban music

**For the sake of simplification, we use the term rumba in the accepted sense of American usage—not to the frenzied exhibition that the name suggests to a Cuban.*

or of dancing to it. Evidence of this is to be found on the labels of Cuban recordings, where one will read "Bolero mambo," "Son mambo," "Guaracha mambo," etc. The line of demarcation between rumba and mambo is academic and arbitrary; they are but variations on the same theme. If you were to ask a Cuban whether he is dancing rumba or mambo, your answer would most probably be a blank stare testifying to his lack of comprehension.

The confusion started 30 years ago, when dance studios began to teach the *square box* as the basic step. The square box is unknown to the native dancers, and the only excuse for its existence is that it is easy to teach. We have often heard from visitors returning from Havana the complaint, "Watch as I would, I never saw anyone do the box step." By this is meant the unimaginative "side-together-fwd; side-together-bwd."

In its place let us try the *Cuban box.* For a Cuban box, execute the same steps and movements as in the American box, but keep your left foot slightly ahead of the right at all times—while gradually bearing to the left. The resulting pattern will suggest a diamond standing on its apex.

The above described diamond immediately brings to mind the familiar pattern of the mambo, except that too often we forget to stress the side motion so necessary to the proper execution of the mambo, thus failing to provide a *solid* stop.

Once these points are understood, we realize that the difference between rumba and mambo is more apparent than real. "Agreed," some will say, "but there is a difference in rhythm." Here again the difference is more illusory than real.

The Cuban negroes, with their fine sense of rhythm, have always been known to anticipate the first beat of the measure. In the mid-forties this practice became known here as "off-beat rumba"—the precursor of the mambo in this country.

By this slight anticipation of the first beat of the measure, we can unobtrusively switch from straight rumba to mambo, and vice-versa. Some recordings, in fact, have parts which suggest the mambo approach and parts with the straight bolero time *(e.g.: Piel Canela,* by the Orquesta Sonora Matancera, on the Seeco label).

The year 1953 saw the advent of cha-cha-cha, and the craze for snycopation continued to gain momentum. A Cuban band known as the Orquesta Americana began to play the once very stately Cuban *danzón* with greater syncopation. This modified *danzón,* while less formal, gave new zest and vigor to this time-honored form of rumba. Dancers quickly caught onto this revitalized rhythm and, in response to the music, began to execute a double hip movement to the 4 and 1 beats. While most gratifying, this movement required a great deal of body control, and some found it more expedient to take actual steps. Thus the cha-cha-cha was born.

Very seldom, however, do native dancers stay with the cha-cha-cha rhythms for the duration of an entire musical number; they prefer to switch in and out of it as the spirit moves them.

In conclusion, we would like to point out that the last 30 years have seen an evolution of the Cuban rumba—but no revolutionary changes. The same old Cuban box is still our basic step, and an understanding of this can greatly clarify and simplify the teaching of the Cuban rhythms. It is very enlightening to start dancing a number beginning with the straight bolero time and run the gamut of the variations, not only without losing a beat but also keeping perfect phrasing throughout.

Consequently, the logical progression by the student of Cuban dancing should follow the natural chronological development of the dance:

1) straight bolero and son
2) bolero mambo and son mambo
3) double mambo
4) cha-cha-cha
5) guapacha (the last word in syncopation).

•

MAMBO NOT A DANCE?

Opposing the Idea Expressed Above That Mambo is a Mere Variation of the Rumba

BY DOROTHEA DURYEA OHL

Here we go again in a Dancers' Debate. My friend Robert Luis and I both love the Latin-American dances, and it is to be hoped that this airing of my disagreement with some of the points in his foregoing treatise will serve only to stimulate enthusiasm for the Latin forms.

No such thing as a separate dance called Mambo? *Time* Magazine tells us that, in addition to courses in atomic energy and classic poetry, Mambo and Cha-Cha are part of the basic training of Geisha girls in Japan! Novelist Jack Kerouac, in *On the Road,* speaks affectionately of Mambo and calls it "the world beat."

These pointers, and many others, have come to us from Robert Farris Thompson, Jr., an El Paso-born musician, linguist and dance enthusiast who is currently a GI writing military history for the 7th Army in Germany. (He is also author of the article on Mexican Mambo following this debate.) Since his graduation from Yale in '55 he has been preparing a book on Mambo. He writes: "I was fortunate enough to travel through Europe, Morocco, the Middle East and South America ('53-'56), and everywhere I went I found Mambo (plus Cha-Cha, beginning in '55).

"I saw Indians in ponchos mambo-ing in the streets of Cuzco, Peru — 11,024 feet above sea level. On my last leave in Paris I was delighted by a Cha-Cha in the NYC manner—with jazz and a Mambo flair—incorporating rhythmically the 'beep-beep' of Sputnik and Vanguard. In the Middle East I collected discs of Mambo—sung in Arabic! Giulietta Massina dances a vigorous Mambo in the streets of Rome in the picture *The Nights of Cabiria.* A current hit film in France is *Les Dames Préfèrent Mambo.*" (And let's not forget, Mr. Farris, the Italian movie a few years ago, titled simply *Mambo,* with Silvana Mangano and Katharine Dunham.)

Robert Luis, in demoting Mambo to a mere sub-classification under the heading of Rumba, contends that Mambo is only a way of playing Cuban music and of dancing to it. But aren't Rumba, Bolero, Son, Danzon, etc., likewise ways of playing Cuban music and dancing in the style of those rhythms? Part of my own feeling in favor of the separateness of Mambo comes from the fact that Rumba music does *not* make me feel like dancing Mambo, and *vice versa.*

But is Mambo solely, wholly Cuban—either as music or dance? Unquestionably it is Cuban in flavor, but there are many *aficionados* who offer voluminous evidence that its birthplace was Manhattan, and some go as far as to pinpoint the Palladium Ballroom as the site of its *accouchement.* Migrations of recent years have made New York City an extension of Latin America. A number of top Cuban bands have long been based here. The back-and-forth travels between USA and the Caribbean of musicians and dancers have made the issues of "authenticity" anything but clear cut.

Mr. Farris, an advocate of the claim that Mambo is a native New Yorker, says: "A music is born where it is blended,

regardless of the origin of its ingredients. Mambo was blended in Spanish Harlem. *Eso es.*" (Or, as they say in Latin, *Q.E.D.*) He cites the word of several authorities and lists a number of recordings which attest to the NYC growth of Mambo as early as 1945. He also quotes bandleader Tito Puente as saying that people in NYC danced to Mambo for a long period during the Forties without knowing what they were dancing to, since the earliest Mambo records were often mis-titled Son, Guaracha or Rumba.

As for ways of dancing, my own experience does not bear out what Mr. Luis says in disclaiming the "American box step." In the early days of American interest in Rumba—about the time when *The Peanut Vendor* came along—a dance teacher (who was also a professional musician) learned Rumba from this writer. On his return from Cuba immediately after, he reported that what he saw danced there was the same as what he had learned in NYC, and that his Cuban partners were thoroughly familiar with his style of Rumba.

In considering "American box" vs. "Cuban box," I feel that "side-together-fwd" plus "side-together-bwd" remains just that, whether the feet are at all times kept with the toes on the same straight line, or whether one foot is slightly in advance of the other. Why the need for rigid conformity? If the exigencies of the moment dictate feet in alignment, by all means align them; if one foot slightly in advance of the other seems more desirable at another instant, do it that way.

If, as Mr. Luis proposes, the left foot be always in advance of the right, then moving to the right (2nd half of the box—Cuban or American) seems awkward to me and makes me feel a bit off-balance. Of course I can do it, but this is one maneuver the feet don't particularly enjoy. Furthermore, the left foot always in advance of the right makes a right turn uncomfortable—and why deny dancers the easy ability to turn to the right, if that is the only way to avoid imminent disaster on the dance floor?

Commenting on my worthy opponent's belief in the necessity of stressing side motions in Mambo, the writer has danced with many Latins through the years. While retaining *emphatically* the feeling of Mambo, they danced according to individual interpretations of that feeling. No one dancer was a replica of another; each one might vary his own approach to the Mambo step many times—sometimes incorporating a sideward movement, sometimes not. Nor have all my Latin partners insisted on the anticipation of the first beat of the measure, which Mr. Luis recommends for "switching from straight Rumba to Mambo."

According to what I see, the most commonly used Fwd and Bwd Basic in Mambo is Fwd L, step in place R, close L; Bwd R, step in place L, close R—moving on *any* three counts, holding the remaining one.

The Luis account of the origin of the Cha-Cha says that, to a modified danzon, dancers introduced first a douple hip movement and then the actual Cha-Cha-Cha steps on the "4 and 1" counts. Again, it has been my observation that not all of them did it on the "4 and 1" beats, and they don't to this day. Many use "1 and 2," "3 and 4," or what have you.

But whether you regard Mambo as a "Latin from Manhattan" or pure Cuban, whether you deny it separate entity or not, whether you box American or Cuban, let's all keep on dancing and enjoying Mambo. It seems to be very much in the air today. In the last several months I've had more requests from pupils for Mambo than in the last three years. Could it be that the American dancing public is beginning to weaken in its allegiance to Cha-Cha?

•

MAMBO WITH PANTOMIME

Mexico's Encounter with Mambo Brought Out Dance Fans' Flair for Creativity.

BY ROBERT FARRIS THOMPSON, JR.

Ballroom enlivened by pantomime? The story of how the Mexicans reacted to the arrival of Mambo deserves to be told.

I was in Mexico City in March 1950, mere weeks after Perez Prado's version of the New York-born, Bop-flavored Mambo had conquered the land. At the Hotel Del Prado I observed a Mambo fiesta which threatened to demolish the building. No one at the party had ever danced Mambo before, but the new music shrieked an insistent "come hither." Those dancers made up their minds that, unlike other dances, Mambo could be done by anyone. Some tried to Fox Trot. Others laughingly attempted Samba. A tall, beautiful woman commented, *"En serie, mi vida, pero que ritmo más raro."* ("Seriously, darling, the beat is quite strange.") Even unconditioned ears could feel the difference in rhythmic complexity.

Some were inexplicably slowed down; others could barely dance fast enough. The multi-metered music—most closely allied to West Africa of all popular American dances—was too much for those accustomed to dance with a set beat. The trick was picking out one rhythm and sticking to it. Not every person heard the same beat, and hence the variation. Whether dancers gyrated with or against the saxophones, brass, or cowbell, the off-beats were a magnet which pulled their Sambas and Fox Trots into the shapes of a new, rudimentary dance. By 4 A.M. a compromise was reached, and *Mambo Del Prado* was born—a genial Rumba-Fox Trot-Samba hybrid.

Mambo was soon the toast of Mexico City. To group after group, rich and poor, illiterate and collegiate, special Mambos were dedicated. One wave was for the working classes: the *Fireman Mambo*, the *Filling Station Mambo*, the *Newsboy Mambo*, etc. Another covered the educational scene: the *Normal School Mambo*, the *Mexico University Mambo* and the *Polytechnical Institute Mambo*. The sports world was saluted *(Del Futbol)*; rich girls were whistled at *(La Niña Popoff)*; the GIs of the 65th USA Infantry were given tribute *(Mambo Del 65)*. It was as if Harvard undergraduates, New York garment workers, bank clerks everywhere turned on the radios to hear Sinatra singing jazzy songs about *them*. The Mexicans' response was sensational.

In *El Salon Mexico*, the country's most famous dance hall (immortalized by Aaron Copland's orchestral suite), the dancers, to the bright sounds of the music, did Mambo while humorously acting out the motions of working life. At the debut of the *Telephone Operator Mambo*, for example, couples danced a small box step full of knee dips, spins and half turns. Suddenly they were touched by the Muse of Pantomime. A girl worked on an imaginary switchboard on her partner's chest. Others copied her. Another couple would act out phone negotiations for a date: the boy would hang up on her, then call back to ask forgiveness, etc. The pantomime for these little episodes was worked from the waist up, while from the waist down movements followed traditional Afro-Cuban steps. Feet and hips were related to percussion and the repeated saxophone figures; above-the-waist mime sequences were related to brass improvisations.

The dancers' ideas were facile in design, high in fantasy content. It was so easy for workers to pretend to be themselves on the dance floor—and so much

fun. Imaginary gas pumps were pumped and invisible windshields were wiped for the *Filling Station Mambo.* One of the strangest concoctions was the *Linotype Shake* which suggested a printing establishment; it was thought up by a youth who, it turned out, had never seen one, but it was his idea of how that machine might do the Mambo. In the proletarian festivities young men and women played with unseen yo-yo's, walked their dogs, tugged ropes, climbed ladders, mocked USA tourists (by clicking phantom cameras in 4/4 time), patted tortillas, rolled cigarettes, went through the lances and passes of bullfights, sank to their knees and rolled dice. Whatever the play-game, they managed to make dance sense out of it.

Meanwhile, the idle rich were busy inventing steps of their own. Perez Prado was their darling, and at the Club 1-2-3 they answered his brass ad-libbing with improvisations which were at once witty and bold. In one *haut monde* venture, *paso pescadores* (fisherman's step), the male would escort his companion onto the dance floor—and suddenly abandon her. From one corner, across the bobbing heads of other couples, he would cast out an imaginary fishing line. The girl bit and wriggled furiously as her partner slowly reeled her in (meanwhile, by hip flourishes indicating that she was anything but a cold fish.)

In 1954 Cha-Cha invaded Mexico, running headlong into Pantomime Mambo. In the *Cha-Cha-Cha in Mars,* they danced with an arms-spread spin, as close to the floor as possible, whirling upward to shoulder level, to simulate the take-off of a flying saucer. Now, reportedly, there are even Sputnik and Vanguard Mambos and Cha-Chas.

Mambo in the Mexican manner has been seen in the Latin sections of Los Angeles and San Antonio. Transplanted to Seattle, however, the inventiveness wilts; people there are too inhibited, a friend writes, to mime climbing a ladder or killing a bull in public. At the NYC Paladium something like Mexican Mambo, independently arrived at, has been seen, in such performances as a superbly mimed subway ride in Mambo tempo, or a Cha-Cha done from a chair.

France has advanced a new concept: *Charades Mambo.* Given the sole hint that the category was "des filmes," I recently watched a Parisian youth elaborately mime a goose-stepping Nazi knocking at a door. He is welcomed by a lovely miss, who puts a cigarette in her mouth and asks for a light. The Nazi mambos up to her, stares intently, removes the cigarette from her mouth and a cocktail glass from her hand. They kiss. End of Charade Mambo. Give up? Those who have seen *The Young Lions* will recognize a scene between Brando and May Britt.

How pale and untheatrical, by comparison, seem our *Hitchhiker* break in Lindy, or our *Choo-Choo* in Cha-Cha. Pantomime, tastefully developed, could greatly enrich our ballroom vocabulary—and fun.

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LONDON STAR BALL 1958

Report on the Annual Int'l Contest by a Canadian Participant and Event Winner

BY BASIL VALVASORI

It was a thrilling night of nights. The *Star Ball* at London's Empress Hall on April 14 provided delights galore as a capacity crowd of 7,000 and millions of viewers on TV watched a brilliant display of dancing styles as the world's foremost competition dancers battled for supremacy.

Beginning with the Juniors, the contest events started at 1:15 PM and continued until just before midnight. As a novel and fitting prelude to presentation of prizes, all the competitors of the day took to the floor for a Waltz. With the great orchestras of Joe Loss, Victor Silvester and Billy Ternent providing the music, the ball continued until 2 AM. Sponsor is the London newspaper *The Star,* and organizer Leonard Etheridge deserves great credit for the glamorous and spectacular occasion.

In the *Junior Event,* the brother and sister team of David and Linda Curtis, 15 and 13 respectively, danced with the ease and assurance of veterans to win the title for the 2nd time . . . The *Team Match—Past and Present* was a crowd-pleasing extra event, held for sheer enjoyment—a contest between past and present professional champions. Displays of ballroom trickery delighted the applauding spectators. Winners, chosen by popular ballot rather than by the panel of 23 famous judges, were the champions of the past . . . In the *Star Professional Event,* Alf Davies and Julie Reaby from Australia, winners of the past 2 years, were edged out by Sonny Binick and Sally Brock, winners in 1955 and present British champions . . . In the *Star Amateur Event,* Peter Eggleton and Diana Cradwell, moving with polished style and elegant lines, were crowned the new amateur champions.

Competition for the *Richardson Cup* (the "Davis Cup of Dancing"), held every other year, was instituted at the Star Ball two years ago. England won this year for the 2nd time, being represented by Len Scrivener & Nellie Duggan, Syd Perkin & Edna Duffield, and Leonard Patrick & Doreen Kay. This international, professional competition is held in 3 sections: Ballroom Dancing, Latin-American, and Demonstration. England gained a comfortable margin in the Ballroom section and also won in Latin-American, but Canada came in 1st in the Demonstration section, which was won by this writer and his partner, Mary Anderson. Also representing Canada (in the Ballroom Dancing section) were Gunter Buchta & Joyda Parry of Halifax. As a nation, Canada placed 3rd (with Germany 2nd, Holland 4th, and Ireland 5th).

So far England reigns supreme in the competition ballroom field, but the opposition is pressing hard. The next Rich-

Maurice V. Strowbridge

GREAT SHOWING: Canadians Basil Valvasori and Mary Anderson at the Star Ball Richardson Cup competition in London April 14. The couple placed 1st in the Demonstration section of the famed international contest.

ardson Cup event will be in 1960. How about the USA joining the fun, as they did—to great applause—1956?

(NOTE: Mr. Valvasori is a well-known dancer and teacher from Hamilton, Ontario. We have heard from several sources in England that the Valvasori-Mary Anderson presentation of Tango and Charleston brought down the house at Empress Hall and was also a hit with TV viewers, and that there was considerable sentiment among the audience that 1st place in Latin-American should also have gone to the couple. It will be remembered that in 1956, Valvasori pupils, John and Mary Popaleni placed 1st in the Richardson Cup exhibition section.—Ed.)

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SIDELINES SYMPOSIUM

COLLEGIATE NOVELTY, "IVY WALK"

At the Aragon Ballroom in Chicago, a new dance has been introduced. It is called *The Ivy Walk.* Originator is Miss Vonda Urban, dance instructor at the ballroom. The novelty combines a flavor of Charleston, Lambeth Walk and Lindy Hop. Writes Miss Urban: "It is adaptable to slow, medium and fast Fox Trot tempos. However, I suggest that a medium bright or bright tempo be used to bring out a crisp styling. The simplicity of this dance is based upon a fwd step-touch and side step pattern. The touch is done without weight and should be executed in a definite staccato movement—otherwise it is lost. *The Ivy Walk* should be done as a Strut, to give the simple footwork and figures a high style and collegiate flavor."

Soon to be published is a special song, *The Ivy Walk,* written by Miss Urban's husband, bandleader Galen Williams.

Each 8-count figure below requires 2 measures of music.

I—THE GLIDE

Closed Pos. Description for man; girl counterpart unless otherwise specified. Couple move swd in LOD (man facing wall), 1st to man's left, then to man's right

Swd L	1
Close R	2
Swd L	3
Close R	4
Swd L	5
Touch R (ball of ft) crossed behind L (Girl: touch L, crossed behind R)	6
Hold	7, 8

(Or why not try it Hold 6, Touch 7, Hold 8?)

Repeat preceding 8 cts., beginning R.

II—THE STRUT

Couple fwd in LOD, Man's R arm locked with Girl's L. Girl dances same (not counter-part) using other foot. Each moves 1st away from, then toward partner in zig-zag pattern. (NOTE: Accompanying photo shows more difficult position of Man's R arm around Girl's waist.)

Fwd L, turn left	1
Touch R (ball of ft) beside L	2
Fwd R, turn right	3
Touch L (ball of ft) beside R	4
Fwd L, turn left	5
Touch R (ball of ft) beside L	6
Fwd R, turn right	7
Touch L (ball of ft) beside R	8

NOTE: To repeat *The Glide* (No. I), immediately following *The Strut* (No. 11)—Man turns to face partner in Closed Pos. on Ct. 7.

III—THE KICK

(Reminiscent of Charleston)

Couple fwd in LOD in Open Pos. (In Open Pos., Girl dances same—not counterpart—using other foot)

Fwd L	1
Kick R fwd	2
Swd R (Clos. Pos.)	3
Touch L (ball of ft) beside R	4
Fwd L (Open Pos.)	5
Kick R fwd	6
Swd R (Closed Pos.)	7
Touch L (ball of ft) beside R	8

IV—THE CIRCLE WALK

Couple in R Outside Pos., Man facing LOD, Girl with back to LOD. Repeat No. 11 *(The Strut),* progressing in LOD; or circling right or left. 8 Cts.

V—THE FLIRT (Closed Pos.)

Swd L	1
Touch R (ball of ft) beside L	2
Touch R (ball of ft) to right	3
Touch R (ball of ft) beside L	4
Swd R	5
Touch L (ball of ft) beside R	6
Touch L (ball of ft) to left	7
Touch L (ball of ft) beside R	8

LANIN TAKES IT EASY

If you can't have a Lester Lanin Orchestra in person for your party (he's now booking into 1963), here's a substitute—a new LP on the Epic label (No. LN 3474), *Lester Lanin Goes to College.* It's a new departure for the maestro, and your editors felt complimented when he told us that the change-over resulted from our talk with him about the dance music needs of teachers and the general dancing public (BALLROOM USA, Jan. '58).

The difference is tempo. In this new platter of 41 selections, there is none of that fast, society-type beat featured in his earlier discs. The album cover comment says that Lanin has found that "college men and women prefer a dreamier type of music than their possibly more athletic elders." (!—Ed.)

In the main the Fox Trots on this

THE IVY WALK: L to R: Glide, Strut, Kick, Circle Walk, Flirt.

Photos courtesy Chicago Tribune

recording vary from Medium Slow, through Medium, to Medium Fast—with the first (and longest) band on each side definitely MF. There is *Charleston,* sounding like a Charleston (but not too wild for straight Fox Trot); a few, like *Sentimental Journey* and *In the Mood,* suitable for a restrained-type Lindy; and many other favorites both old and ew. Side 2 has one Latin band: *Lester Lanin Cha-Cha* (MF), *Por Favor* and *Anything Can Happen Mambo.*

The selections include no R 'n' R, and —alas—no Waltzes.

There are crowd noises between sets, and each side starts with a startling burst of applause. Unexpected, too, is a sudden switch in the middle of one set (Side 1, band 5) from MS to MF. It's a good test for the more advanced dancer—but definitely not for the less experienced.

His previous disc, *L.L. at the Tiffany Ball,* has been holding a top spot in dance music album sales. For this newest one—slowed down and more practical for general dancing—we predict an even greater response.

Why not try The *Ivy Walk,* outlined elsewhere in this issue, with some of the Medium Slow to Medium numbers in this recording? *D.D.O.*

•

NEWS OF BALLROOM DANCE

BOSTON BAN ON ROCK 'N' ROLL

Teen-agers may still be able to find public places where they may dance to Rock 'n' Roll music, but they may soon be unable to attend vaudeville shows of R 'n' Roll performers. On May 3, 6,000 young people jammed the Boston Arena for such a presentation, emceed by Manhattan disc jockey Alan Freed. After the performance 15 cases of stabbing, beating and robbery were reported on the Boston streets. Police charged that the outbreak was a direct result of the Arena event. Said Mayor John B. Hynes: "I am not against Rock 'n' Roll as such, and not when it is conducted under the auspices of an established organization. However, I am against Rock 'n' Roll dances when they are put on by a promoter. This ort of performance attracts the troublemakers and the irresponsible. They will not be permitted in Boston."

Several cities, notably New Haven and New Britain, Conn., and Newark, N.J., followed suit in announcing such bans, and a show scheduled in Troy, NY, was cancelled. On May 8, a Mass. grand jury indicted Freed on a charge of "inciting the unlawful destruction of property." Freed angrily denied the charges. He also resigned from radio station WINS in NYC, protesting that the station not rallied to his support in the controversy.

The situation resulted in the calling off of a projected coast-to-coast tour of the *Dick Clark Caravan,* which the *American Bandstand* emcee was to lead. Opening had been scheduled at Ebbets Field in Brooklyn on May 30 & 31.

(BULLETIN: Radio station WABC in NYC signed Alan Freed to a long-term-contract for a Mon.-Fri. evening show.)

HERE AND THERE

Don Byrnes and Alice Swanson left May 22nd for Germany, where they will teach American ballroom dances for the teacher assn. titled *Allgemeiner Deutscher Tanzlehrer Verband* in Wiesbaden. They are the 1st US instructors to have received such an invitation . . . A group of ballroom operators, bandleaders, teachers, etc., held a testimonial dinner May 20 at the Totem Pole Ballroom, Auburndale, Mass., for Eddie Rugg of the Boston *Record-American,* in appreciation of his contributions to the ballroom field in his column, "Let's Go Dancing."

Charles L. Casanave, Pres. of the Fred Astaire Dance Studio chain, died of a heart attack May 7 in Rye, NY, at the age of 63. A pioneer motion picture executive who began as a silent film actor, Mr. Casanave and Fred Astaire set up the studios in 1946. There are now approximately 100 across the country.

John Clancy replaces Doris Weber Zea as a delegate from Dance Masters of America on the Nat'l Committee for Ballroom Dancing. Mrs. Zea, however, continues her participation in the committee's activities in her new capacity as Pres. of the NY Soc. of Teachers of Dancing.

MIDWEST BALLROOM NOTES

The recent *Week-End Holiday of Dance* sponsored by the Chicago Central YMCA at College Camp, William Bay, Wisc., was a big success. Participants, in addition to enjoying the Y's social events, had a total of 9 hours in ballroom dance instruction in the Fri.-Sun. period. Carol Clement conducted the classes . . . Teacher Helaine Hynes, of Hinckley, Ill., has had such excellent response from addition of ballroom classes that she plans a big expansion of them next season.

Dance band leader Victor Silvester of London, who operates 19 ballroom studios, as well as a weekly TV program, writes: "The tremendous success of the British style of ballroom dancing has been due to one vital factor—the standardization of the basic steps and variations." This is something for us Americans to consider constantly. Formation work is becoming more and more popular there. Says Mr. Silvester: "Its popularity on TV has been a great incentive to new people to learn ballroom dancing. With well rehearsed teams formation dancing makes a wonderful spectacle on the TV screen" . . . The only teen-age ballroom TV program in Chicago now is the weekly one with Jim Lounsbury as emcee. *Louise Ege*

BALLROOM IN THE SOUTHWEST

The night of April 26 gave a Colorado and New Mexico audience the finest ballroom show in the history of Santa Fe. The floor show at the 3rd annual New Mexico Ballroom Revue was presented by Californians Herman and Florence Scholtens, Sid and Thelma Martin, Vince Scillato and Carmen Carlos, and Billie Reiley and Jody Elder.

In the contests, competition was so close in the pre-teen and teen groups that it was necessary to re-run a number of events 2 and 3 times. The Futures Division (pre-teens) ended with Karen Nations and Jimmy Crawford and Nancy Aimes and Jon Riggs of Albuquerque as Co-Grand Champions, with Robin Hayner and Jack Campbell in 2nd place.

ON TO LONG BEACH: 1958 and 1957 winners at the 3rd annual New Mexico Ballroom Revue, held in Santa Fe April 26—l to r: Steve Clark, Shirley Werner, John King, Kathie Jo Fishback, J. H. Vandapool (Revue director), Mary Helen Baxter, Joseph Warner III, Jane Elder, Craig Houser. These teams will compete in the Sweethearts Ball all-youth contest June 28 in Long Beach, Calif.

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Junior Division Grand Champions were Kathie Jo Fishback and John King of Albuquerque. 2nd were Shirley Werner and Steve Clark, also of Albuquerque, and 3rd place went to Sylvia Lydick and Kim Hayner, of Las Cruces. These teams, along with the 1957 winners (Mary Helen Baxter and Joseph Warner III and Jane Elder and Craig Houser) will compete in the Sweethearts Ball in Long Beach.

Senior winners were: 1st, Mr. and Mrs. Larry Meyer of Santa Fe; 2nd, Mr. and Mrs. William Hayner of Las Cruces; 3rd, Mr. and Mrs. Roy Meyers of Alamagordo.

Please note that there is a change of date and place for the 1st annual Sweethearts Ball all-youth contest. Response from all over the country has been so heavy that the Memorial Stadium in Culver City would not accommodate the crowd. New place: Municipal Auditorium in Long Beach, Calif. New date: June 28. Get your application in to the Board of Examiners, The Dancing Cavalcade, Inc., 5462 W. 99th Place, Los Angeles 45, Calif. *J. H. Vandapool*

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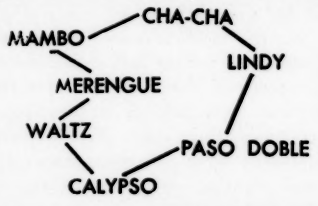

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See list on page 86

Robert Pavlik

BACK TO SCHOOL: Under the watchful eye of instructor Edna Gordon (foreground), ballroom students at the Taft Youth and Adult Center, of the Taft High School in the Bronx, rehearse a Tango formation for the Center's 10th anniversary program. During the past decade a quarter of a million people have enrolled in the Center's numerous evening courses, operated by the NYC Board of Education. More than 20,000 have studied ballroom. Miss Gordon and her co-teacher, Harold Shapot, head a ballroom instruction staff of six for class groups numbering 750 adult pupils each week.

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REGIONAL BALLET FESTIVAL

(Continued from Page 45)

those who have going concerns.

Beset by financial problems, creative problems, teaching problems, competitive problems, it is easy for a company director to feel very isolated, especially if his community is not yet receptive to dance. The regional ballet festival is, then, a place to melt barriers and send the directors home with new confidence and new goals. It is also a place for the dancers to acquire a perspective about their own work.

This year's Festival made two steps to answer these needs. For the dancers there were Sunday morning classes given by Nathalie Branitzka and Robert Joffrey. And while these were in progress, there was a Symposium on the problems and motivations of regional ballet conducted by Doris Hering.

Nashville Ballet Society in Workshop perf. of "Les Valses Sentimentales."

Mobile Civic Ballet bows after its Workshop performance. Far right, Ballet Mistress Lee Weatherby Partridge.

The purpose of the Symposium was to evolve a basic philosophy about regional ballet—to determine how it can best serve the dancers, the audience, and in the long run, the nation as a whole. The broad topics offered for discussion were "The Civic Ballet and the Community," "The Organization of a Civic Ballet," and "The Civic Ballet in Performance." The following is a very brief outline of the ideas that emerged after three hours of animated discussion:

The Civic Ballet and the Community

Fund Raising: Because the Louisville Fund is an outstanding example of large scale money raising for the benefit of all the arts, William Habich, President of the Louisville Dance Council, Inc., was asked to describe it. He stated that the Louisville Community Fund, patterned after an earlier one in Cincinnati, has been in operation eight years and sets its

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(Continued from Page 73)

annual goal at $130,000. There are twelve participating groups, with the Symphony (as in most cities) receiving the largest allocation. The Louisville Dance Council receives $2,500, and it is permitted to raise additional money subject to clearance by the Fund Board.

The principal conclusion drawn from Mr. Habich's remarks was that the civic ballet organizations should spearhead community fund raising rather than waiting for the other arts to take the initiative. There was also some discussion about the large Foundations as sources of income, and further investigation was promised.

Enlisting Parent Cooperation: When the Adjudicator had visited Jacksonville, she was particularly impressed with the efficient auxiliary group surrounding the Ballet Guild of Jacksonville. Director Betty Ogilvie said that her initial device, when the group was in the process of formation, had been to make everyone feel that his contribution (no matter how inefficient it was in reality) was of utmost value and importance.

To encourage the fathers to take an interest in the ballet, she has regular "fathers' nights" in her studio, and she tries to find ballet subject matter that will appeal to them. She also gives frequent parties for the ballet's entire auxiliary group, which now numbers 120 active members, including 18 committee heads. While originally consisting of parents of the children in the company, it has now expanded.

Cooperation from Other Teachers: In virtually every community this is a sore point. For the non-participating teachers tend to feel that the civic ballet director has formed a company for the sole purpose of attracting pupils to his school. The problem is being handled in many ways.

Thomas Armour, Director of The Miami Ballet, requires his dancers to take two lessons a week with the teacher of their choice. And over a reasonable period of time, they are not allowed to change to his school. Ruth Slack, Business Manager of the Nashville Ballet, reported that her organization has just amended its by-laws to the effect that any child accepted into the company must continue to attend her original school at least one year before shifting (if she wishes) to the company school. Pittman Corry and Karen Conrad of the Southern Ballet of Atlanta have an Associate Director, Lottie

Hentschel, who actually conducts a separate school of her own.

But probably the best solution to the problem has been found by the Atlanta Civic Ballet, whose Director, Dorothy Alexander, included it in her description of her company's organization.

The Organization of a Civic Ballet

"One puts one's lifeblood into a company,

Richard Englund and Gage Bush (Birmingham Civic Ballet) in the Workshop perf. of the "Black Swan Pas de Deux."

and that is how one succeeds. There should be no competition among teachers in the community. For, if a company puts everything in its work, it deserves to succeed, and everyone should rejoice with it."

With this idealism as a base, the Atlanta Civic Ballet requires its members to take a minimum of two classes per week. If, when they are accepted into the ballet, they are studying with an outside teacher, they must remain with her unless she specifically requests permission to relinquish them. There is also a company class (gratis) to assure uniformity of style.

The dancers have about five hours of rehearsal per week (on two days) and are subject to special call rehearsals. They are allowed only three unexcused absences in five years. To instill a sense of responsibility in each member, contracts are drawn up at the beginning of each season, and although the parents sign them, it is with the shared understanding that the child will fulfill the requirements.

All are made to understand that a civic ballet is not a place for self-exploitation, and it is not only for the especially talented dancer. It is an activity in which all share equally.

Building a Male Corps: Like all dance organizations, the civic ballets have difficulty finding male dancers. Richard Englund discussed the Birmingham Civic Ballet's plan which imports four boys, usually from New York, pays their tuition, and gives them an allowance of $35 per week. But he indicated that the company is now more inclined toward en-

(Continued on Page 80)

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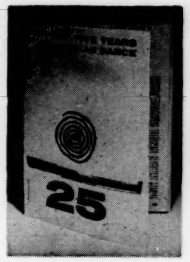

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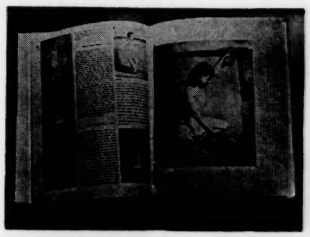

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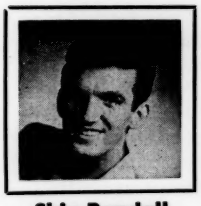

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YOUNG DANCER SECTION:

In The Schools

Diane Rivera, 14-year-old student of Helen Butleroff's NYC Sch., is a leading member of the Butleroff Young Dancers Ballet, which appears frequently on TV.

Tedd Welsch danced the Devil and William Berg the Soldier in "The Story of the Soldier" in concert perf. by the Evelyn LeMone Studios, Pasadena, Calif.

Mort Kaye Studios

Claudia Cravey and Richard Dodd, pupils of Jo Anna's Imperial Studios in Palm Beach, Fla., perform in the Palm Beach Ballet's "Caprice in Vienna."

Rarta Studios

At left:

Promising young ballet dancer Betty Lou Squires is a pupil of the Ford School of the Dance, Huntington, W. Va.

Below:

These little frauleins from the Doris Schuler Sch. of Dance in Landstuhl, Germany, are all decked out for "By The Sea": (l. to r.) Susan Bell, Vicke Owens, Rosemary Salis, Cheryl Calhoun, Lisa Staley and Cathy Joyce Wheeler.

NOTICE

DANCE Magazine is delighted to receive pictures for possible publication in the Young Dancer Section. But they must be good photos and show proper dance technique.

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REGIONAL BALLET FESTIVAL

(Continued from Page 75)

couraging local talent. In line with this he has been teaching a class of boys at Methodist College, hoping to attract some of them to the company.

Virtually everyone at the Symposium agreed that the greatest stumbling block in attracting boys to ballet is their fathers, who have Puritanical scruples and more usually, feel that their sons will not be able to make a living. Ted Shawn said that in connection with Jacob's Pillow, he often makes an effort to speak directly to the fathers.

Hostess for the opening night buffet, Mrs. Morris W. Bush at left. At right: Gracing a luncheon at Birmingham's famed "The Club" — Betty Brice (President, Birmingham Civic Ballet), and Charles Kirby (Memphis Ballet Society).

Many interesting teaching devices have also been used with boys. Ted Shawn, in his classes at Springfield College, never used French terms, and he always referred to the barre work as a "workout." Bill Royal of the Royal School of Dance uses acrobatics as the opening wedge. Dorothy Burnson uses tap dancing.

Dorothy Alexander gave the picture a broader perspective by suggesting that the civic ballet director become involved in the local public school system. She has set up a dance program in Atlanta, and in stressing the idea of physical fitness, she has won boys over to ballet.

The Civic Ballet in Performance

When the Symposium turned to the problem of "Standard Repertoire vs. Original Works" (with contributions by Nell Burks, Co-Founder of the Mobile Civic Ballet, Pittman Corry and Dorothy Burnson) sparks began to fly. For along with this comes the esthetic question of whether classics should be cut or altered to suit the technical range of the young dancer. (The minimum age in most civic ballets is thirteen.)

But time was running out, and no specific conclusions could be reached. For this is a vast and not untroubled question relating very closely to what the directors want their dancers and their audiences to derive from civic ballet.

One of the practical results of the Symposium is that the various topics will, in expanded form, provide the subject matter for some of the articles in DANCE Magazine's monthly coverage of regional (or civic) ballet beginning in September.

And with the wheel of discussion coming almost full circle, everyone—dancers, directors, representatives of auxiliary groups—joined in a final luncheon. In addition to those associated with the performing companies, we spotted Charles Kirby and Mrs. Guy Bates of the Memphis Civic Ballet, Mr. and Mrs. Walter Lupke of Fort Wayne, Gladys and Helen Kingsbury of Dallas, Jean O'Dell of Columbus, Ohio, Sunny McDonald of Toronto, Ohio, Ruth Sussman of Phoenix, Arizona, Ellis Obrecht of the Courtney Ballet in Louisville, and Phoebe Barr of Tuscaloosa, Ala.

Sunday afternoon gave the dancers an opportunity to see films headed by Martha Graham's "A Dancer's World." And the Festival's Executive Committee went to work electing officers and making decisions.

The new slate consists of Thomas Armour (President), Pittman Corry (First Vice President), William Habich (Second Vice President), Betty Ogilvie (Treasurer), and Peggy Dexter (Past President). It was also decided that the Festival should have an Advisory Board to serve for three years. Subject to announcement of its duties, it will consist of Dorothy Alexander, Lydia Joel and Doris Hering of DANCE Magazine, Anatole Chujoy and P. W. Manchester of Dance News, and Ben Somers and Alice Bingham of the Dance Business Group.

But most important, the Southeastern Regional Ballet Festival voted to put itself on record as planning a National Ballet Festival. When this could come to fruition it is hard to say. It has taken three years for the Southeastern Group to prove its basic stability (and an optimistic note was added by the announcement that locales for the next four Festivals have been set. The Miami Ballet will be host in 1959, The Southern Ballet of Atlanta in 1960, The Louisville Dance Council in 1961, and the Ballet Guild of Jacksonville in 1962).

Regional Ballet bids fair to becoming the most vital movement in American dance. It has a long road ahead. But as a famed poet once said, "The road is more wondrous than the inn." And DANCE Magazine will take joy in reflecting the signposts along that wondrous road. *THE END*

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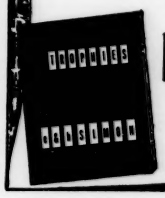

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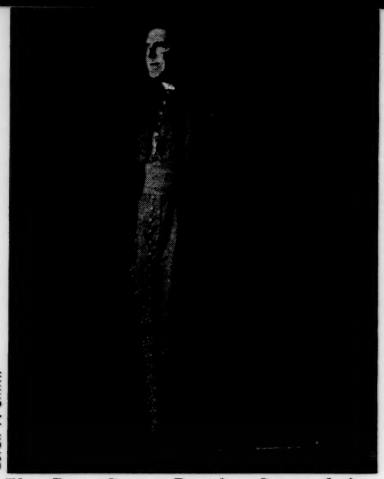

Loran F. Smith

The Rev. Canon Douglas Stuart before the curtain at the April 26 debut of Ballet Concerto of Los Angeles.

REPORT FROM CALIFORNIA

As the house lights dimmed April 26 at Los Angeles' Wilshire Ebell Theatre, a priest in purple cassock and biretta stepped from between the curtains. The Rev. Canon Douglas Stuart of the American Church Union (an Episcopal missionary society) greeted the audience that had come to see the debut performance of Ballet Concerto of Los Angeles.

"The world of cultural activities," he said in part, "including music and its 'visible' form — choreography — can be, and from our point of view should be, an expression of a basic truth, goodness and beauty." He supported his belief with references to the Bible, including the definitive reference to dance: "And David danced before Jehovah with all his might." (II Samuel, 6:14)

Canon Stuart explained that the idea of sponsoring Ballet Concerto of Los Angeles in its debut was born when members of his group saw several studio performances at Michel Panaieff's Ballet Center. He concluded his greeting with the remark: "We hope you will enjoy this performance of one of our basic art forms, dating back to the days of ancient Israel, and through it have an experience of God, Who is the source of all beauty, truth and joy."

The performance that followed, and the next day's matinee, did no injustice to this admirable clerical action.

Ballet Concerto features, in addition to Director-choreographer Michel Panaieff, a group of skilled professionals, including Lila Zali, Irene Larsson, Joyce Vanderveen, Vera Lee, Victor Moreno, Henry Kersh, Don Eryck, Frank Bourman and Vanya

Mishvek, plus a corps of thirty.

Patterson Greene, of *The Los Angeles Examiner*, reported: "Ballet Concerto is not, and does not pretend to be, a Royal Ballet or a Ballet Russe. But it has the elements of high achievement which might be brought about by adequate financing and popular interest."

Andrea Carmen, in *Citizen News* of Hollywood, tied the ballet's debut in with the Dodgers' debut: "Now that Los Angeles is a 'big league' city, it is in the order of things to have a resident ballet company." *(See So. Calif. news for more).*

John Dougherty

REVIEWS *(continued from page 63)*

the pauses needed for the many changes. The script *As seen through the eyes of the G.I., Frederick Garst,* however, was written on the "Gee whiz, you should have seen those dames!" level and was poorly presented.

No doubt, Miss Harris is an ardent student of ethnic dancing. But she has not yet quite freed herself from an unmistakable classroom atmosphere. She has not yet penetrated the various styles, and in spite of the variety offered, the program remained monotonous. Miss Harris' pleasant stage personality could be an asset. But she will have to learn to place artistry before showmanship.

Lalli
Carnegie Recital Hall
April 11, 1958

Reviewed by Walter Sorell

An evening of classical dances of India can be quite absorbing and rewarding, even without a certain theatricality which might give it greater entertainment value.

Lalli, who has studied in Madras and Bombay, demonstrated her skill in a few dances from the traditional repertory of Bharata Natyam, but also presented a Kathak suite (dances from North India) seen here for the first time.

She has an amazing gift for projecting her deep devotion to her art and of capturing her audience with the sincerity and simplicity of her approach. What she has to offer becomes a unique experience, visually delightful, technically impressive. She sets her own theatrical limitations, but reigns supreme within her orbit with precision, clarity and grace.

To bring her program closer to our understanding, her voice was sometimes heard in an English narration superimposed on the original music and songs. This device, though sparsely used, made any other narration or explanation unnecessary and underlined the artistic unity of this recital. *(continued on page 87)*

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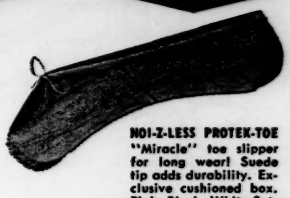

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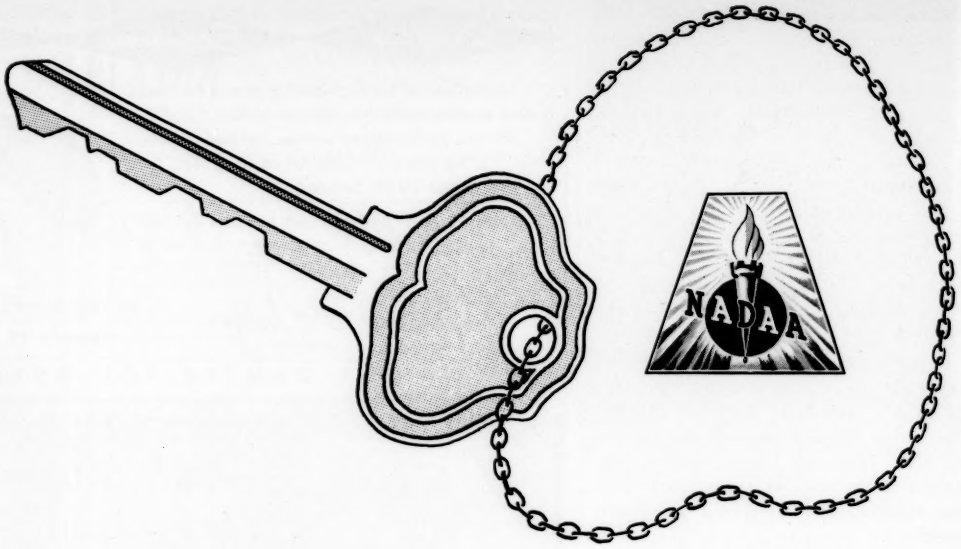

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Dance Therapy for Polio Patients

(Cont. from Page 50)

ing noticed it; it proves to himself that better alignment relieves tension.

Once the pupil recognizes when his back is tense or relaxed, his legs may be returned to their original position upon the floor while trying to keep his back from resuming its excessive arch. Any attempt at pushing the back flat will be recognized as causing too much rigidity. It is best to have the back only as flat as relaxation will allow. With the back flatter, the abdomen is rested into a deeper position towards the spine and the buttocks are under without holding them. (Many dancers hold their buttocks tightly because it improves balance. While it does this very well, it also causes a high rate of knee trouble because one cannot tighten the buttocks without also tightening the thighs and knees. It is clear now that the buttocks can provide better balance without tension, when the entire body is placed correctly.)

Upon first lying down the legs are together, with the toes to the ceiling. As relaxation progresses, the flattening back allows the legs to turn out toward first position without the pupil being aware of it. When relaxation is very complete, the body is aligned just as if one were standing in first position with hands at sides.

When the pupil is resting so comfortably that "he doesn't want to move," he is ready for his first experience in effortless motion. Tell him to imagine his right arm floating up till it points to the ceiling. He must not purposely lift it but let it relax into a better balance on the ground and in the shoulder till it feels so light it rises as if by its own accord. On his first several tries one can see him roll his head, hunch his shoulders, tighten muscles all through his arm, and finally drag it up with a heavy look. You must explain again that no part of the body is to move except the arm. There is no need to tighten the arm muscles. Even the deltoid muscle, which contracts to do the actual work, can be so easy that no tightening is felt.

Finally he succeeds in letting the whole body rest down until the arm "floats" up. It looks almost unearthly—the same quality one can see occasionally in our greatest dancers when they are at their very best.

The word "float" suggests the absence of effort, and enables one to experience the fact that at every point in the movement the arm is supported by the shoulder socket. Lying down, the shoulder is so securely against the ground that it provides a base for the motion, almost as solid as the floor. In perfect erect balance, every part of the body is as well supported as if it were in direct contact with the floor.

Taking the upward movement of the hand for granted, we focus on the downward pressure of the arm. We can feel that muscles which used to tighten are at rest, saving their strength for useful work. The feeling of the moving weight resting down helps the whole body experience the usually unnoticed fact that it is against the ground and can be at ease while work is being done. In this method of dance training we concentrate not on the desired action but on *the relaxation which makes the action possible.*

A whole repertoire of arm and leg exercises following ballet principles are done on the back, face down, and on both sides. Pupils with severe disabilities never graduate from this level, but the majority are soon ready for exercises while sitting on the floor. These are ideal for developing a balanced trunk. For dancing in the erect posture, the trunk must be well seated. This means that the alignment of the trunk upon the legs is so good that balance is maintained mostly by the power of gravity. When legs are weak it is difficult to notice that in effortless standing, the trunk is actually seated on the legs. There should be no difference in the posture of the trunk whether one is seated on a chair or on his own legs.

In sitting exercises one can practice feeling that the trunk is always supported and at ease. If there is a sense of effort the correct seat has not yet been found. When it is found the arms suddenly become very light as their weight is transmitted through the torso to the floor.

Just standing is a problem for many of our dance therapy pupils. When they first try to stand effortlessly, they still cannot recognize many of their tensions. When they say "I feel relaxed," their shoulders are still hunched, the backs still arched, the ankles still rolled in. They are still "holding themselves up." They had become so used to the gradual development of these errors that the pressure created by them are unnoticed—that is, until a muscular pain strikes or a new disability appears. But they can now more quickly relax their shoulders when the fault is pointed out. The dropped shoulders enjoy better support from the chest, and the hunching muscles are relieved of the burden of lifting both the shoulder girdle and the dependent arms.

(continued next month)

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TIPS AND CUES, PART II

BY ANTONIA DOBROSLAVIC

Make-up: Perhaps this is the time to experiment a little. Check the new spring and summer colors. Although make-up should be guided by skin tone, this may change with the colors of the clothes you wear, and a little thought and care will help to make the necessary adjustments.

There are few colors which cannot be worn by all — make-up can make the difference.

Eye care: No amount of eye make-up can make reddened and blurred eyes beautiful. Only if they are clear and sparkling are they attractive. Helena Rubinstein has a new eye drop, "Clear Eyes," which helps to flush out dust particles and other irritants. The ingredients are similar to the natural eye fluids (tears). Another product from this famous beautician is "Mascara Remover 3-Purpose Eye Oil." Who hasn't been annoyed, in removing mascara, by the seemingly endless running and smearing? One trick is to start removing mascara with an upward stroke, thus avoiding to some extent the spreading of loosened coloring. However, this mascara remover avoids the messiness and also conditions the lashes. Eye make-up melts away with a single quick, easy application. Simply moisten the tissue or cotton with the oil and stroke it gently over the lashes and around the eye area. All make-up disappears, and at the same time you have provided the lashes with a conditioner that will encourage them to a silky, luxuriant look, and the surrounding skin with a softening, moisturizing lubricant.

Mouth: When were your teeth last cleaned by a dentist? This is your first consideration for an attractive mouth.

Whatever lip-stick is used, whether applied directly or with a brush, there are a few precautions we can suggest. When applying: 1) Keep the mouth firm but not tight; 2) Do not press the lips against the teeth, since one uneven tooth can create an uneven line; 3) The head should be held in an upright position — otherwise there is likely to be distortion; 4) finally, the light under which make-up is applied should be bright and direct, because shadows can be misleading.

THE END

 (cont. from page 83)

The New York Ballet Club, Inc.
Eighth Annual Choreographers' Night
High School of Fashion Industries
April 20, 1958

Reviewed by Walter Sorell

The first part of the program distinguished itself by being undistinguished, either wanting in purely technical respect, or being too pretentious. The introductory number, *Promenade,* choreographed by Alain Bernard and danced by the choreographer, Nan Cogswell, Fred Herko and Jeanette Siedband, was a case in point.

It was followed by *Images* in Alan Baker's choreography, which seems to have been strongly influenced by Frederick Ashton's *Illuminations.* In this pocket edition, reduced in inventiveness, depth and clarity of thought, he used a Rimbaud passage on which he based his ballet. It aimed high and never reached its goal, though Constance Garfield in four different "images" made the best of a muddled situation and choreographic misconception.

Alan Baker is not without a certain creative gift, but he plays too much on well-worn ideas. In the second part of the program his contribution was called *Interlude.* The set was the bare stage, and the stagehand had a moment of real excitement with one of the leading dancers. This dance was less pretentious and, though in its entire treatment derivative, it had its nice moments, and Miss Garfield proved to be a dancer worth watching.

Helen Taitt and Guy Allison were seen in the *pas de deux* from Don Quixote. They tried hard to give body and grace to this classic, but did not quite succeed. However, Joseph Rosen's *Ballet Suite,* the closing number, was neatly staged and well presented. In spite of certain mishaps, Binna Wiener and George Tomal showed potentialities.

The pleasant surprise of the evening was Marvin Gordon's *Minstrels,* a charming piece in which minstrels give an imaginary performance. The company sings and plays medieval music on medieval instruments. It is a tongue-in-cheek idea of theatre in the theatre and, though it has many choreographic flaws, it catches the atmosphere of the time and the magic of make-believe. The entire company, consisting of Florence Peters, Iva March, Lucille Ormay, Irene Clark, Robert Ossorio, Ed Ferraro and Gene Neal, has done a uniformly good job. It was worth sitting through the less inspired entries.

THE END

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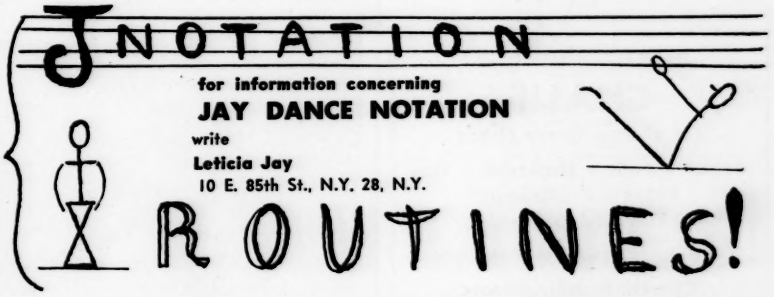

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PART VII COUPÉ (*concl.*)

BY THALIA MARA

In the last chapter we discussed, at length, the **coupé,** both as a preparatory movement and as a jumping step finishing with the foot raised **sur le cou de pied,** either **devant** or **derrière.**

In this chapter we see illustrated another **coupé,** this time taken with the leg extended to point to 4th pos. **à terre,** either **devant** or **derrière.** Although our illustrations show the **éffacé** position, the **croisé** position may also be used.

This **coupé** is also taken **dessus** or **dessous** (over or under), and it may be taken as a **relevé** to the **demi-pointes** (or to the full points for girls), or **sauté.**

Sometimes, when this **coupé** is taken **sauté dessous** and **dessus** in succession, it is referred to as **ballotté.** It actually is a simple form of **ballotté** if the extended leg is retained **en l'air** rather than pointed **à terre,** but the true **ballotté** (which we shall discuss in detail in a subsequent chapter) is performed with a **développé** on the jump.

Coupés, in any form, need not be performed in succession, but may be used as part of an **enchainement,** as we already know. The illustrated **coupé** may be taken, for example, in an **enchainement** of this type: **jeté dessus, coupé dessus** (turning the body as in illustration Do's #4), **pas de bourrée dessous, entrechat quatre.** Or, reversed: **jeté dessous, coupé dessous** (turning the body to **éffacé devant** as in illustration Do's #3), **pas de bourrée dessus, entrechat quatre.**

They may also be performed several times in succession **(dessus, dessous, dessus)** in an **enchainement,** and are valuable as an exercise just by themselves. The **coupé** using the **demi-pointes** (Do's #2) is particularly valuable as an exercise to develop **ballon** through the use of the insteps.

Photos by Jack B. Mitchell

DO'S

1. The dancer stands posed, ready to begin. The pose is **croisé derrière,** although the **coupé** will finish in **éffacé.** This means that the dancer must turn to the **éffacé** direction on the **coupé.** This turning of the body, in ballet, is what gives color and interest to movement. Care must be taken that the legs are turned out, the foot well pointed in back, and the body well lifted.

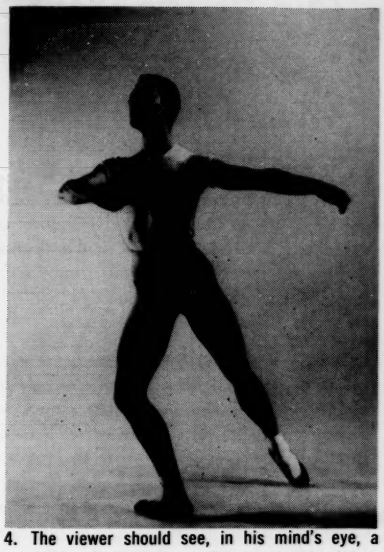
DO'S

2. The dancer pulls up to the **demi-pointes** for the **coupé,** as performed with a **relevé,** rather than a jump. He brings the foot, which was extended to a point, up to meet the supporting foot in 5th pos. **sur les demi-pointes.** Both knees are pulled up tightly, and the lift of the body is maintained. The body has already been turned to the **éffacé** direction.

DO'S

3. The dancer extends the front foot to **éffacé devant** and at the same time rolls down the instep of the supporting foot into a **plié** position. The arm opposite to the pointing foot crosses the body, and both arms are extended forward. The body and head incline toward the supporting leg. The eyes look out to the audience. Care should be taken that the body maintains its lift out of the hips in spite of the **plié** and that the alignments of the body, and its center, are correct.

DO'S

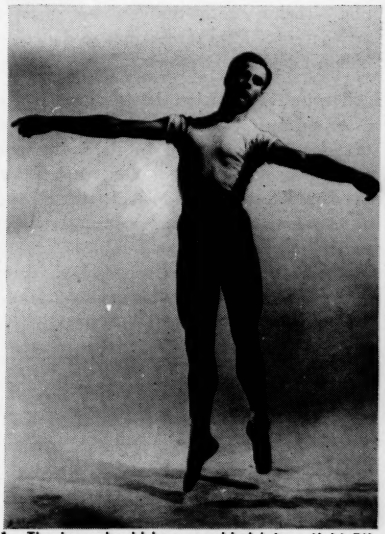


4. The viewer should see, in his mind's eye, a repetition of illustration #2 between this picture and #3. The dancer pulls up once again into 5th pos. on the **demi-pointes**, and this time extends the back leg to point in **éffacé derrière** while he rolls down the instep of the supporting foot into a **plié** position. Turn-out must be maintained; the body is slightly forward over the ball of the supporting foot; the arms have changed positions so that the opposite arm to the pointing leg crosses the body; chest high; head erect; eyes looking straight out.

DO'S

5. The same **coupé** is performed **sauté**. In place of the **relevé** in 5th pos. the dancer jumps up into the air and assembles the feet into a tight 5th pos. with both knees straight. The finish in **éffacé devant** and **derrière** is the same. The viewer should mentally replace picture #2 with this picture.

DON'TS



1. The legs should be assembled into a tight 5th pos. in the air. Failure to do this gives a sloppy lop-sided look to the step. Compare this picture to Do's #5.

Our Model is Royes Fernandez of American Ballet Theatre.

(More next month)

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TALK OF THE TRADE

BY TONI HOLMSTOCK

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BALINESE DANCER IN N. Y.

(*Continued from Page* 49)

There are other surprises in American life. What seems to disturb her most is a certain stridency about the West. American men, it would appear, talk far more than Indonesians. They have a buzzing, importunate curiosity which is regarded as impolite in Bali.

Mr. Blanco explained: "In Bali, a guest does not enter his host's home until asked to do so. He may even withdraw a little; he has to be coaxed to enter. Then one does not immediately talk about the business at hand. He might then ask, 'How are the pigs doing?' etc. Finally the host will say, 'To what do I owe the pleasure of this visit?' "

Miss Rondji even displayed irreverence towards that great American institution, Marilyn Monroe. Indonesian men, she said firmly, would not like Miss Monroe because she is too sexy. Understatement is the Balinese motif.

The American concern about time also bemuses Miss Rondji. Her own age, nineteen, is merely an approximation, since no records are kept of birthdays. In Bali people do not eat at definite hours. When one's shadow is long enough in the evening, he is reminded that he is hungry. A watch has become a symbol of Western life, and its possession is likely to lead to such encumbrances as a job. All that means, Mr. Blanco pointed out, is that you lose eight hours a day. And Western education for a Balinese will nudge him into a dreary job as a clerk instead of the timeless pattern of rice-farming and music.

The American penchant for novelty and change disturbs Miss Rondji, coming as she does from a world with a deep respect for tradition. However, she cannot fight off the allure of our department stores with their dream of abundance. She acknowledged, with a guilty smile, that she spends a great deal of time shopping. She has also seen some television, and become a Jack Benny fan.

Miss Rondji provided some vivid glimpses of the life and training of a Balinese temple dancer. (Religion in Bali is Hindu, with a residue of the old animistic faith.) Villages compete with each other in developing the best possible talent. A high point is reached when a hamlet can afford to lure a well-known teacher away from another village.

Girls around the age of seven are carefully scanned, and the prettiest and most graceful are selected as apprentices for a period of about three years. The tech-

nique of instruction is simple. The teacher places her body against the child and demonstrates the movement. This is intended to develop the back and hip movements. Then the arms are trained. If a student makes a mistake, her arm is slapped. First they rehearse, then the young dancers are massaged with coconut oil, and finally they bathe in the river.

When their training is complete, the young dancers perform, usually in the temple court, to the accompaniment of Gamelan music. (Mr. Blanco describes Balinese dance as "music made visible.") When the girls marry they cease being

Jack B. Mitchell

Ni Rondji along lower 5th Ave.

temple dancers. Most husbands discourage it, and, in any event, the Legong dances are intended for very young girls, and it would be unseemly for a married woman to perform in it.

Balinese dance differs from its Hindu counterpart in several striking ways. A Balinese dancer never uses bells on her ankles, nor does she ever move both eyebrows. (This is regarded as degradingly simian.) The shudder of ecstasy in Hindu dance is conveyed by the movement of both shoulders; in Balinese by only one. Hindu dance also involves greater use of the feet. The Balinese dancer works essentially with the hips, arms, head and neck.

With a becoming modesty, but with the utmost concentration, Miss Rondji performed a temple dance in the living room of her apartment. Unmindful of the incongruity, she switched on a tape recorder and waited with quiet barefoot dignity for the sinuous Gamelan music to begin.

When I left, Miss Rondji shook hands vigorously like the emancipated Western woman one somehow hopes she will never be. *THE END*

SHOPPING GUIDE

	Page
Books:	
British Ballet Org.	12
Chalif Publications	88
"Cuban Dancer's Bible"	72
Dance Mart	89
Dance Notation	12
Gladys Hight	89
Edward Lawrence	89
"Lovely To Look At"	62
Music Publishers Holding Corp.	91
N. Tsoukalas, Spanish Technique	89
Camps:	90
Classified:	80
Dance Routines:	
Earl Atkinson	11
John Clancy	64
Jimmy Hamilton	89
Danny Hoctor	20
Roye Dodge	18
Al Gilbert	88
Jay Dance Notation	87
Kathleen Kavanagh	88
Rozanas	18
Donald Sawyer	72
Jack Stanly	12
Varady	88
Dance Footwear and Accessories:	
Advanced Theatrical	100
Anthony Costumes	94
Baum's	92
Ben & Sally	83
Betty Silk	73
Capezio	2
Chatila	63
Chicago Theatrical	82
Columbia Supply	91
Danskins	22
Fine	56
Golden Shops	63
Herbet	61
Kling's	86
La Mendola	54
La Ray	91
Loshin's	91
Mack's Taps	91
Maurice Danswear	60
Selva	99
Serbin	83
Star Costumers	81
Style Queen	91
Trep Art	92
V-Man	56
Fabrics:	
Algy	85
Associated	57
Baum's	92
Dazian's	7
Fine	56
Kalmo	73
Maharam	74
Samuelson	91
Wolff-Fording	88
Miscellaneous:	
Binders (for DANCE Mag.)	64
D. M. Publications	75
Edmond Enterprises (Shoes)	55
Evyan Parfums	25
Flatow (photographer)	82
Freyman (photographer)	60
Glodell (Castanets)	89
Great Moments of the Dance	8
Lanvin Parfums	23
Mitchell (photographer)	56
Orthwine Printing Service	80
Reprints (DANCE Magazine)	86
Russell Barre	73
Russian Tea Room	85
H. W. Shaw (gifts and prizes)	91
Simon Trophies	81
Star Co. (Studio Apparatus)	92
Subscription Coupon	60
Tesoriere (Miniature Slippers)	89
Ruth Walton (Correspondence Courses)	88
Records and Record Players:	
Artti	73
Choreo	92
Dance Records (Danny Hoctor)	20
Hi-Fidelity	24
Kimbo (Bob Kimble Routines)	54
Marlos	88
Russell	85
Statler Records	74
Statler Records (H. B. Shaw)	91
Stepping Tones	57
Velmo	73
Windsor Ballroom Records	72
School Listings:	96
Teacher's Dance Organizations:	
American Society	10, 64
Cecchetti Council of America	11
Chicago Nat'l Ass'n of D. M.	53
Dance Educators of America	78, 79
Dance Masters of America	58, 59
Dance Teacher's Club of Boston	10
Hinote Dance Festival	76
Midwest Dance Teacher's Ass'n.	10
National Academy of Ballet	87
Nat'l Ass'n of Dance and Affiliated Artists	84

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(Continued from Page 6)

with **Jack Regas.**

New works by So. Calif. choreographers to be presented monthly, beginning in June, by **Jon Angelo's Theatre Universal Choreographers' Workshop,** at Les Mitchel's Metro Workshop Theatre . . . **Steve Papich** is casting for his summer activities which includes the H'wood Bowl, and many outdoor events in the So. Calif. area, including the "Calif. Story" pageant at San Diego. Papich also staging the new Patricia Morison act.

LAS VEGAS

The new Stardust Hotel opens July 2 with an all-French show. **Buddy Bryan** and **Frank Davis** fly to Paris to rehearse the foreign show and will join **Lance Avant** and **Burnell Dietch** (Judy Garland leftovers, who have been touring Europe). The foursome will return with the attraction for a 3-month Vegas run . . . **Wally Green,** one of the dancers at the Dunes Hotel, choreographs the new Marilyn Monroe film, "Some Like It Hot," at 20th Century-Fox . . . **Jon Gregory** and **Dean Elliott** have created and staged the **Patrice Wymore** act, her 1st dance appearance in 8 years, **Pedro De Cordoba** duets with Miss Wymore in several flashy numbers at the Spa . . . Jon Gregory's show, "Newcomers of 1928," starring several old-timers, used new-timers **Gene Kelton, Howard Moss, Jack Parker, Ronnie Lewis, Ruth Earl, Jane Earl, Pat Aylward, Ruth Chamberland, Carol Reed, Joyce Roberts, Elaine Gregory** and **Genan Hartoman.** This Desert Inn show moves from Vegas to the Hollywood Moulin Rouge . . . **Bert May** is featured at the Flamingo in a Hawaiian show under the direction of **Hal Belfer** . . . **Buff Shurr,** dance specialist at the Riviera Hotel, has received numerous offers from other hotels . . . The **Dancing Belmonts** at the Dunes will be seen on a night club tour of the US . . . **Sonia Shaw** has staged a strong finale for the **Saharem Dancers** at the Sahara Hotel. "How Do You Follow a Star" features the dancers, the guest star, show girls, and the wild terping of the **Four Step Brothers.** *Roy Clark*

SOUTHERN CALIF. NOTES

Easter sunrise services at Palos Verdes Hills featured a rhythmic choir dancing against the magnificent view of the Pacific . . . The 3 LA perfs. of the **Nat'l Ballet of Canada** brought cheers and many curtain calls. Outstanding were **Celia Franca's** perf. in "Winter Night" and the fun provided by the entire co. in "Offenbach in the Underworld" . . . **Al Ruiz's** choreography for "Kiss Me Kate" at the Singers Workshop in Long Beach made for exciting theatre.

SARK Studios presented **Rokuka Hanayagi** in Theatre Dances of Japan. Program, which proved Miss Hanayagi an artist of 1st rank, was introduced by **John Dougherty. Shinobu Imoto, Namiko Kato, Toshiko Nishi** and **Yuriko Yoshitake** assisted in the group no's . . . **Irwin Parnes,** after launching the **Archie Savage Dancers** in Europe, returned to put on his 11th (and best) Int'l Folk Festival at the Philharmonic. Especially distinguished were **Tokuyae Hanayagi** (assisted by her daughter, **Kinuye Ota,** and a large group) and **Luisa Triana** (with **Juan Talavera** and **Cruz Luna).** America was represented by the engaging **Westchester Lariats** and by a group headed by **Norman Borine** and **Darlene Powell.**

Jean Greenwood rejoined **Gloria Newman & Co.** for 3 repeat perfs. of "Choreographic Explorations in Modern Dance" . . . Hindu dancer **Monica Mahtani,** an exchange student, recently performed at Clark Stadium, Hermosa Beach . . . Mira Costa HS dancers **Peggy Stockwell** and **Toby Taber** made a repeat appearance on the TV "Spotlight for Youth" program . . . The **Lester Horton Dance Theatre** presented its younger group in 4 perfs. at their own theatre. **Linda Barbakow, Sylvia Camillas, Carolyn Gray, Dianne Nakada, Lynn Rabin, Karen Rogers, Fritzi Smith, Robbi Silver, Debbie Stern** and **Robin Wiseman** danced their own works and to choreography of **Yvonne de Lavallade, Joan Kerr** and **Ada Agnew.**

To choreography by **Evelyn Lockman** and participating students, the **So. Calif. Modern Dance Club,** of San Diego, presented its most ambitious program, "Oriental Fantasy." Authentic touches were added by **Supee Pasutanavin** in a pair of Thai dances, and by **Amar Sandhu,** portraying visiting Hindu royalty. Others outstanding: **Dale Muchmore, Carol Jett, Rey Fackrell, Tanya Magee.**

Wilson Morelli's Ballet for '58 displayed a number of fine dancers to excellent advantage in a tasteful, well-produced show. Notable were **Pat Uyemura, Nanci Thorne, Patsy Norman, Karen Shanley, Noel Parenti.** 2 of the works, "Ballet en Rose" and "Masquerade," had been shown previously on a program with **Barbara Simonson's Beach Cities Ballet . . . Larry LeMone** of the **Evelyn LeMone School** in Pasadena, reports for military service May 29.

The 2 debut perfs. of the **Ballet Concerto of LA** on Apr. 26 & 27 in the Wilshire Ebell Theatre are a beginning of promise, and future developments will be interesting to watch. Director **Michel Panaieff** presented 5 of his own works, "La Danse et La Musique," "The Dress," "Songs Without Words," "The Devil's Belt" and "Dawn 'til Dark," as well as "Coppelia," "Swan Lake" and "Nutcracker" excerpts. Choreography for the men was inferior to that for the women, but programs were effective and enthusiastically received.

(see p. 82) *John Dougherty*

SAN FRANCISCO AREA NEWS

Premiere by the **SF Ballet** of **Lew Christensen's** "The Lady of Shalott," to a score commissioned by the U. of Calif. from Sir Arthur Bliss, had a favorable critical reception when presented May 2 & 4 in Alfred Hertz Hall, as part of the festival dedicating that University auditorium. Ballet, with medieval costumes and imaginative decor by Tony Duquette, follows Tennyson's poem fairly closely, as does the music, both evoking atmosphere and carrying out the legendary aspect of the story. Reapers folk-dancing, peasants, knights and pages form a miniature pageant. **Jocelyn Vollmar,** with more pantomime than dancing, created character in the title role.

Another SF Ballet premiere was Christensen's "Beauty and the Beast" on KQED-TV Apr. 25, presented by the Jr. League of SF, in cooperation with Ballet Guild. This was a half-hour condensation of the full ballet, scheduled at the War Memorial Opera House May 23 & 24. **Nancy Johnson** was Beauty, **Richard Carter,** the Beast. The production, with a cast of 50 dancers, calls for a budget of $35,000. Jocelyn Vollmar was due to dance Beauty at 1 perf.

Members of the **U. of Calif. Orchesis** gave their annual concert May 7-10, with 15 original choreographic essays, many satirical . . . **Welland Lathrop & Co.** appeared at SF State College May 1 in "Westward the Tide" and "Jacob" . . . **Richard & Marguerite Ford** are conducting modern dance classes for children in 13 schools in the Bay Area, run cooperatively by mothers. The children create their own choreography, "letting them express things they see and hear," as Ford explains.

The **Sacramento Ballet Guild,** composed of 7 studios, presented the **Sacramento Ballet Co.** Mar. 22 at Sacramento Memorial Aud. in "L'Arlesienne," "Les Preludes," the "Don Quixote" pas de deux, and "The Love Letter," with score by Fritz Berens, who conducted the Sacramento Philharmonic in accompaniment. **Dean Crockett** is artistic director.

Bay Area Ballet's May program in SF featured **Vern Nerden's** "Danse Imperial," a classical pas de trois; **Carolyn Parks'** "Secret Garden," **Leona Norman's** "Balletomania," and **Harold Garton's** "Entr, Acte" . . . **Lola Montes and Her Spanish Dancers** are scheduled for 2 summer appearances in Stern Grove, SF . . . **Players' Guild's** final Workshop presentation for the season in Oakland included Harold Garton's "Entr'acte" and a duet called "Something Is a Wonderful Thing;" repeats of **Ron Poindexter's** "Jazz Suite;" "Tientos" and "The Miraculous Mandarin" by **Marc Wilde** . . . **Raoul Pause's** "The Emperor's

(Continued on Page 97)

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(Continued from Page 95)

Nightingale" was due for a perf. May 23 with the Young People's Symphony in the Berkeley Community Theatre.

Clifford Gessler

DALLAS NEWS

Leah Goren choreographed "Interlude and Gigue" for the Brandeis U. Creative Arts Festival on April 16 at Temple Emanu-el. Dancers were: **Dolores Meredith, Ann Lorch, Catherine Heiser, Sally Holt, Barbara Bierner . . . Buster Cooper** choreographed the Hockaday School's production of "Best Foot Forward" on April 19 . . . **Toni Beck,** assisted by **Eugene O'Brien,** staged the Texas Boys' Choir spring show in Fort Worth, on April 29 . . . The junior and senior students of the **Virginia Self Studio** gave a benefit show on May 3 for the Soroptimist Club of the Dallas Crippled Children's Camp . . . **Etienne Decroux** spent 3 weeks at Baylor U., Waco, guest teaching for the Festival of Mime which was held on 3 consecutive week-ends. Along with the festival, Paul Baker, director, presented an original play, "The Golden Stairs" with stage movement by **Juana de Laban** . . . Fort Worth will have an all-Equity stock co. for musicals-in-the-round in the new Casa Manana Theatre. The season begins June 25 with **Joan Mann** as choreographer and **Ed Holleman** as asst. . . . **Dania Krupska** will choreograph the State Fair Musicals in Dallas, beginning June 9. *Toni Beck*

LONDON DATELINES

The Spring season of the **Royal Ballet** has brought no great upsurge of creativity. Everyone says this is just about the dullest period in recent London dance history, and everybody is dead right. Eartha Kitt would have a word for Covent Garden—monotonous! Most recent repertory addition was "The Prince of the Pagodas" 18 months ago. There are indications that this stoppage is at last to be ended. Late summer will see the production of Stravinsky's "Agon," with choreography by **Kenneth MacMillan,** and next Sept. the long-awaited full-length **Ashton** ballet, "Ondine," is to see the first light of day.

In the meantime, the co. is dancing extremely well. The name part in "Giselle" has recently been danced by **Fonteyn, Nadia Nerina, Svetlana Beriosova** and **Rowena Jackson.** The Royal Ballet's production of the work is in no way distinguished, and its shortcomings of style, sincerity and dramatic coherence are underlined by our memory of the **Bolshoi Ballet's** version. Rowena Jackson, dancing the part for the 1st time in her career on April 16, showed considerable promise, her acting being particularly noteworthy. Fonteyn has been re-studying the role with **Tamara Karsavina.** She is moving toward a far simpler interpretation of the peasant girl, and it may well be that this new approach will enable her to succeed in a part which up to now could not be regarded as among her finest.

An intriguing event was **Robert Helpmann's** 1st appearance in the title role of "Petrushka." It proved a lamentable failure—a fact duly recorded by nearly every dance critic. He showed scant regard for **Fokine's** choreography, which he appeared to modify to suit his own modest requirements. He revealed precious little grasp of the character, and his acting seemed small scale, sentimental and, most distressingly unmusical.

A far happier event was the revival, on May 8, of Ashton's Coronation ballet, "Homage to the Queen." This work, produced for the co.'s appearance at the Brussels Fair in late May, wears well and contains some of Ashton's most strikingly original choreography.

On May 15 Covent Garden celebrated its Centenary. A special Gala Performance combining both opera and ballet is to be given June 10 in the presence of the Queen and Prince Philip. In the fall season the Royal Ballet presents its 1st foreign guest artist since 1949, when **Yvette Chauvire** is to appear with the co. Other Covent Garden events include the return of the junior Royal Ballet for 4 perfs. in June, when that co. will produce the full-length "Swan Lake" for the 1st time.

Both the **Western Theatre Ballet** and **Ballet Rambert** are expected to have London summer seasons. It is likely that the Rambert repertory will include a work by **Deryck Mendel,** an ex-Royal Ballet soloist who has been working for 10 years in Paris . . . **Beryl Grey** returns to London this summer to lead **London's Festival Ballet** for half of their Festival Hall engagement. For the remainder of the season the co. will have **Alicia Markova** as prima ballerina. In addition to the 1st London perf. of **Jack Carter's** "The Witch Boy," a new ballet by Canadian musical comedy star **Paddy Stone** will be given.

The big news for 1959 is that impresario Victor Hochauser plans to bring Leningrad's **Kirov Ballet** here. *Clive Barnes*

NEWS FROM FRANCE

The **Marquis de Cuevas'** Grand Ballet, now titled **International Ballet,** had a brilliant April season in Paris. It gave the Parisian public the opportunity to enjoy once again the remarkable interpretation of "Giselle" by **Nina Vyroubova.** And in **Genia Melikova** one found a perfect Queen of the Willis. Miss Vyroubova also performed Balanchine's "Night Shadow" with an intense poetry, and in the same work, **Serge Golovine** manifested a great deal of progress in his sense of drama. **Rosella Hightower** had one of her greatest successes in **John Taras'** "Piege de Lumiere," but it is unfortunate for the sake of casting balance that her partners, **Wassil Tupin** and **Nicholai Polajenko,**

could not match their predecessors, Golovine and **Vladimir Skouratoff.**

Miss Hightower was a beautiful Desdemona in **Francoise Adret's** "Othello," a ballet in neo-classic style. Among the numerous pas de deux during the season, "Tarasiana" particularly merits mention. Danced by Vyroubova and Golovine, it was a charming 18th Century print.

The gala opening (Apr. 17) of London's Festival Ballet featured **Alicia Markova,** in a too-brief appearance dancing the "Les Sylphides" prelude. **Nathalie Krassovska** and **John Gilpin** distinguished themselves in this work. In **Jack Carter's** "The Witch Boy," Gilpin had a profoundly original role. Up to now he has been known principally for his brilliant technique, but here he was striking as a strange half-sorcerer, half-human being. The production of "Napoli" revealed once again **Toni Lander's** elegance. And she was unforgettable in **Harald Lander's** "Etudes." In "Pas de Quatre" and in "Variations for Four," only John Gilpin and Nathalie Krassovska revealed themselves as stars.

The Theatre de l'Opera-Comique presented "Le Bel Indifferent" on April 25. Created by Jean Cocteau and **Serge Lifar,** it was danced by **Claude Bessy** and **Max Bozzoni.** The same program included **George Skibine's** "Concerto" danced by **Marjorie Tallchief, Michel Rayne** and Skibine.

The "Activities Musicales des Jeunes" rendered homage to Serge Lifar on April 26. Among the performers were **Yvette Chauvire, Youly Algaroff, Janine Charrat, Peter Van Dijk,** Claude Bessy, **Madeleine Lafon, Christiane Vaussard,** Max Bozzoni, **Liane Dayde,** and **Michel Renault.** And notable among the speakers were the **Marquis de Cuevas, Anton Dolin,** and **Eugene Grunberg.**

Marie-Françoise Christout

NEWS FROM DENMARK

Inbal made a short stopover in Copenhagen. The single perf. on April 20 at the Royal Theatre's "Nye Scene" (annex stage) thrilled a capacity house.

Two more ballets were added to this season's crop of "small" choreographic works of Danish origin for the **Royal Danish Ballet.** Neither was received with enthusiasm. The press, commenting on **Birger Bartholin's** "La Jeunesse," deplored the fact that one of the few Danish choreographers with a European reputation was represented by a bagatelle, the 1st part of which was conceived as early as 1930. **Mona Vangsaa** and **Fredbjorn Bjornsson** acquitted themselves handsomely as the young and innocent couple, and **Tove Liels, Inge Thoffner** and **Lizze Rode** gave witty portrayals as sophisticated young ladies. The public will get another chance

next season to judge Bartholin's creativity, of which he last gave proof in 1950 with a good "Romeo and Juliet." **Frank Schaufuss'** "Opus 13," a plotless, scenery-less ballet, stressed effect rather than beauty, in solos alternating with endless ensembles, pas de deux and pas de trois. **Kronstam, Flindt, Schanne, Kirsten Petersen** and **Kjeld Noack** danced the leads.

April and May saw many program upsets. **Hans Brenna,** who was to have celebrated his 40th anniversary with the Royal Danish Ballet with his version of "Harlequin's Millions," saw the whole thing called off as a result of the injury sustained by Flemming Flindt while dancing with the London Festival Ballet in Paris in late April. Flindt will be unable to dance for the rest of the season, and many ballets in which he appears have been withdrawn since there have not been understudies for his parts . . . In another accident, **Niels Bjorn Larsen,** soon after scoring a great success as the medicine man in the Royal Theatre's production of Tennessee Williams' "Orpheus Descending," injured his arm. He also will not be performing again this season.

Svend Erik Jensen, celebrating his 25th anniversary with the Ballet on May 15, was roundly applauded by the audience in one of his favorite roles, as Gert in "Kermessen i Brugge" . . . 2 new ballets are scheduled for next season: a comic work about people on a conducted tour, by Fredbjorn Bjornsson, and "Skyggen" ("The Shadow") by Birger Bartholin . . . A group of Bournonville's descendants have presented to the Opera in Paris a bust of their famous forebear, the father of Danish ballet tradition. *Sven Sorgenfrey*

ITALY, FRANCE, SPAIN, PORTUGAL

GENOA: Events of the 4th **Genoa-Nervi Int'l Ballet Festival** are shaping up. July 1-3 is the "Cecchetti-Bournonville Celebration," with a **British Royal Ballet** group headed by **Beriosova** and **Blair,** a contingent from the **Royal Danish Ballet,** and 50 dancers from the **Paris Opera Ballet,** including **Babilee** and **Dayde,** who will dance "The Blue Bird." July 5 & 6 will see the **Vienna Opera Ballet** in a new work, "The Southern Rose," to Strauss music. July 11-13: **London's Festival Ballet,** whose repertory will include new works by **Paul Goube** and **Paddy Stone.**

CANNES: Many ballet personalities, including **Serge Lifar, Anton Dolin, Colette Marchand,** photographer **Serge Lido** and his wife, were here from the Int'l Film Festival. Some visitors skipped movies to see London's Festival Ballet at the Opera in Nice. **Rafael de Cordoba & Co.,** with **Mariemma, Victoria Salcedo** and **Adelina Lopez** have been performing on the Riviera.

BARCELONA: The **De Cuevas Co.** is at the Liceo Opera for a month. Guest artist **Yvette Chauvire** danced "The Dying Swan" for 5 perfs. Revelation of the season seems to be **Genia Melikova,** who is emerging as a 1st rank ballerina.

MADRID: **Massine** is rehearsing his "Los Amantes de Terruel" ballet featuring **Ludmilla Tcherina** for the Michael Powell film. Also to be in the film is **Antonio's** "El Amor Brujo," with Massine dancing the Spectre . . . Antonio & Co. have been dancing in the Canary Islands . . . **Pilar Lopez & Co.** will do 50 festival perfs. this summer throughout Spain. They have been having a successful season at the Zarzuela Theatre in a program including **Jean Babilee** and **Claire Sombert** in "Le Jeune Homme et la Mort."

LISBON: **Anna Maria Mascolo** (formerly Drisi, of the De Cuevas co.) has opened a school here. She is dance lead opposite **Alexandre Kalioujny** in "Prince Igor" at the San Carlos Opera. Choreographer is **Boris Skibine** (father of George).

Luigio Gario

NEWS FROM VIENNA

George Balanchine, in absentia, has scored a striking success at the Vienna State Opera. His Pas de Trois from "Paquita" was staged for **Dietlinde Klemisch, Erika Zlocha** and **Karl Musil** (alternating with **Paul Vondrak**) by **Georgia Hiden,** formerly of the **NYC Ballet.** The work was acclaimed for its musicality, originality of dance patterns, ingenious use of space and playful effect. Miss Hiden has been on the faculty of the Opera's ballet school this season, first training the "rats," and now giving classes for the entire co., as well as assisting **Gordon Hamilton.**

Erika Hanka's "Homeric Symphony," now adapted to a larger stage and put on toes, has gained as a result of a new interpreter of Ulysses, **Willy Dirtl,** who has replaced **Edwin Pokorny.** The work, however, cannot compare with Hanka's other creations. In the cast: **Lisl Temple, Margaret Bauer-Pokorny, Erika Zlocha, Lucia Braeuer,** Paul Vondrak, **Christl Zimmerl.**

Erika Zlocha recently played the lead in "Spectre" for the 1st time. Though not the equal to Bauer-Pokorny, she showed, as she does in all her dancing, a warm, direct feeling.

World premieres announced for '58-'59 are "Ruth," by **Heimo Erbse,** and **Theodor Berger's** "Seasons." Mme. Hanka will restage "Coppelia," and **Leonide Massine** will return for "Gaite Parisienne." Prof. **Willy Fraenzl,** asst. to Hanka, will revive the Viennese favorite, Josef Bayer's "Fairy Doll," out of the repertory since 1944, when bombs wrecked the Opera. Also to be continued is the successful innovations of a full month ballet season. In Nov. **Antonio & Co.** return, and there is rumor that the **Royal Danish Ballet** will be here.

Linda Zamponi

NEWS FROM AUSTRALIA

The impact of the **NYC Ballet** on Australian balletomanes has been tremendous, even though press reaction was mixed, ranging from great enthusiasm to slight puzzlement. Dancewise, Australia has been brought up almost entirely on the well-worn classics, sometimes not too well done. The audience left no doubt that they liked the vital, exciting art of the famous American group. All were wildly applauded opening night, but the biggest triumphs belonged to **Balanchine** and **Eglevsky.** Eglevsky and **Patricia Wilde** danced beautifully in the "Sylvia" pas de deux; "Serenade" was acclaimed for its groupings: "Western Symphony" was lauded for the freshness of its ideas. Settings, costumes and lighting were of a standard rarely achieved here. The 8-week season in Sydney is to be followed by 8 weeks in Melbourne, during which time they present 32 ballets. *Beth Dean*

REPORT FROM MEXICO

The perfs. of **Tamara Toumanova** and **Vladimir Oukhtomsky** at Bellas Artes, while a big box-office success, were an artistic disaster. However, the ostentatious performing and the utter lack of any technical discipline, delighted the huge audience.

Federico Rey and **Pilar Gomez** stamped and carried on in high style in their engagement here. They would have been seen to better advantage in the more intimate confines of a night club than in the vast reaches of Bellas Artes. It was all smart and chic, but with little of the essence of Spanish dance.

Xenia Zarina, assisted by the excellent **Marcos Paredes,** was hampered in her recital by lack of stage crew cooperation. Wrong cues, interminable waits, etc., served to ruin any atmosphere of Oriental dance that Mme. Zarina was creating. The beauty of the costumes could not be obscured nor her sincerity. *John Fealy*

LATIN AMERICAN REPORT

ARGENTINA: Beginning in May, the **Teatro Opera's** International Dance Festival launched Buenos Aires recitals by **Dore Hoyer** and **Tamara Toumanova** and perfs. by the **San Francisco Ballet, Stars of the Bolshoi Ballet, Tatiana Gsovsky's Berliner Ballet** and the **Chilean Nat'l Ballet.** This marks the most comprehensive dance season yet in South America.

Alicia Alonso and **Igor Youskevitch** are appearing as guest artists at the Colon.

CHILE: **The Nat'l Ballet,** now touring in Uruguay, is reaching much larger audiences, thanks to a 13-minute documentary film that is being shown in movie houses. The picture gives a good idea of the co's work in both classical and modern idioms and comes to a climax with sequences from the "Carmina Burana."

Hans Ehrmann-Ewart

GREAT MOMENTS IN DANCE

ONE OF THE GREATEST MOMENTS IN AMERICAN DANCE HISTORY WAS BILL ROBINSON'S 1908 "DEBUT" AT A SOUTHERN HOTEL.

It is 7:00 p.m., July 27, 1908. In the dining room of the Jefferson Hotel in Richmond, Virginia, the new waiter has spilled a plate of soup over the suit of theatrical manager Marty Forkins. Overcome with embarrassment, the waiter explains that he is really a *dancer,* only serving tables while hoping for a break. A long silence follows.

Then, with a forgiving smile, the spattered showman asks his waiter to prove his dancing ability right then and there. Forkins sees instantly in young Bill Robinson's rhythmic, effortless tap steps a unique and captivating talent, and that night becomes his life-long manager. Bill Robinson's fabulous dance career is underway.

For forty years Bill Robinson ruled as the grand master of American tap-dancing. Few will forget his famous, often-copied stair dance . . . his charming routines with Shirley Temple in "The Little Colonel" and "The Littlest Rebel," which brought international stardom to them both . . . the many stars to whom he taught his dancing secrets. With his infectious grin, his loose-limbed, devil-may-care bearing, Bill Robinson communicated happiness, well-being and friendship to everyone the moment his toes touched a floor. Tap was, to him, a way of expressing a love for life, a way of staying young for a lifetime.

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